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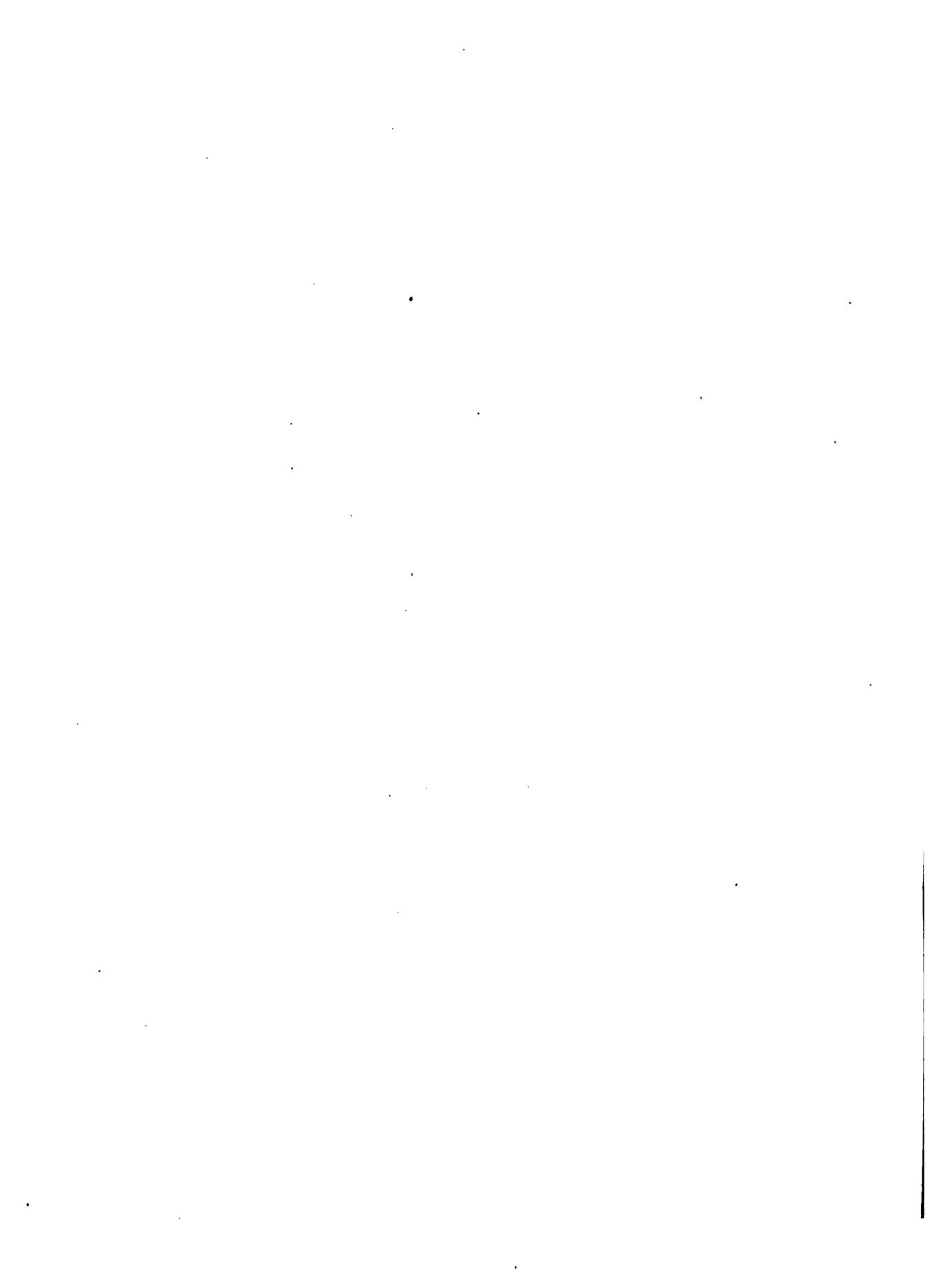
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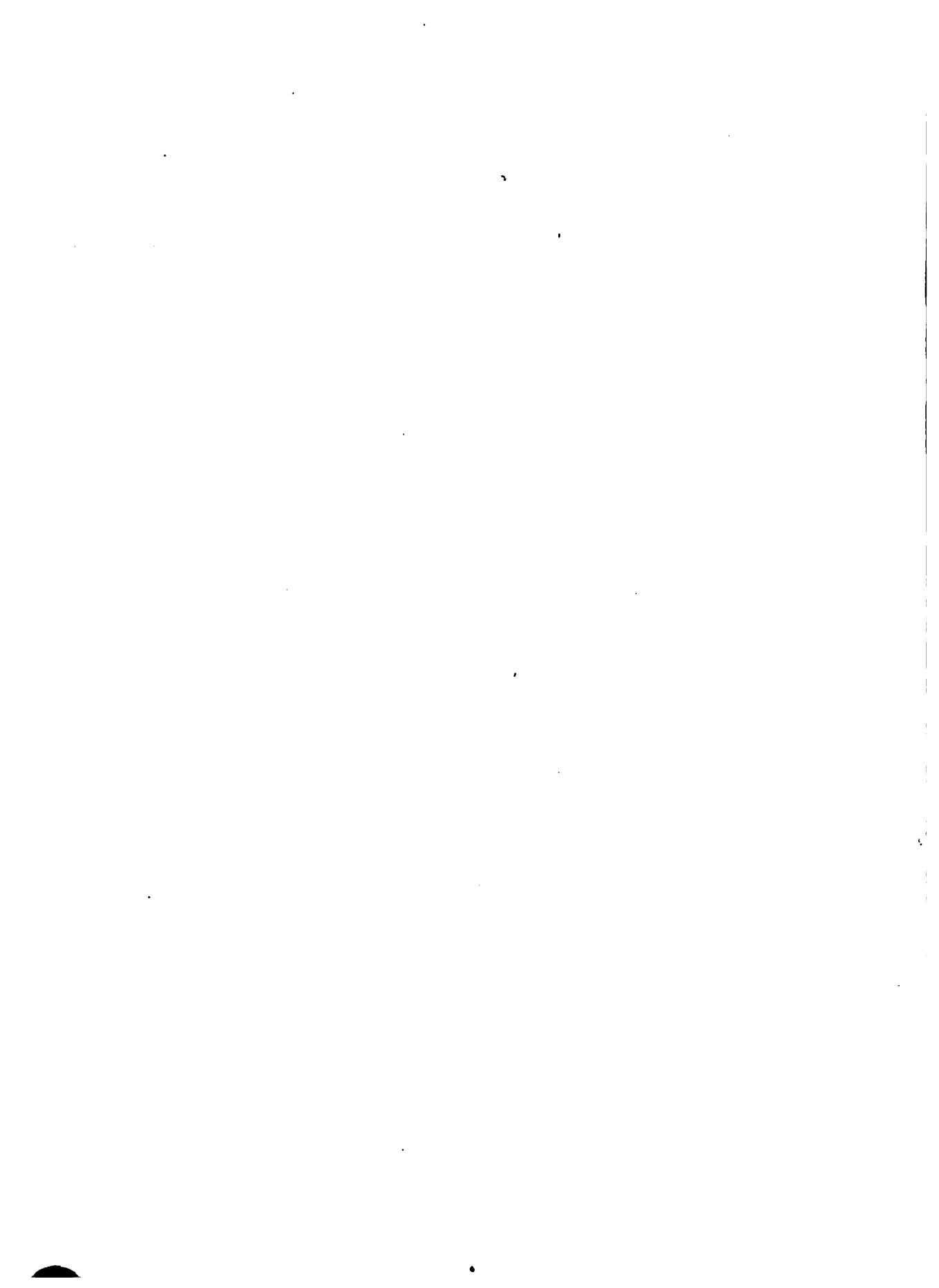
The Society

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THE RELIQUARY
AND
ILLUSTRATED ARCHAEOLOGIST



THE
RELIQUARY
AND
ILLUSTRATED ARCHÆOLOGIST

A QUARTERLY JOURNAL AND REVIEW

DEVOTED TO THE STUDY OF THE EARLY PAGAN AND CHRISTIAN ANTIQUITIES OF GREAT BRITAIN; MEDIÆVAL ARCHITECTURE AND ECCLESIOLOGY; THE DEVELOPMENT OF THE ARTS AND INDUSTRIES OF MAN IN THE PAST AGES; AND THE SURVIVALS OF ANCIENT USAGES AND APPLIANCES IN THE PRESENT.

EDITED BY

REV. J. CHARLES COX, LL.D., F.S.A.

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Exchange with the Reliquary

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**"TREASURE OF SANT' ANTONIO," PADUA :
RELIQUARY OF THE TRUE CROSS.**

Photo. Alinari Fratelli.

"TREASURE OF SANT' ANTONIO" PADA
RELICARY OF THE TRUE CROSS



The Reliquary

&

Illustrated Archæologist.

JANUARY, 1908.

The “Treasure of Sant’ Antonio” in Padua.

FEW saints have been so completely appropriated by one city as Sant’ Antonio has been by Padua, the city of his adoption. In Padua all other saints are but of small moment, while Antonio is spoken of as *the* Saint, and the Church dedicated to his honour is simply called “Il Santo.” The very cathedral itself has to be content with a secondary place.

There is naturally a reason for all this, and it is to his miracles that his popularity must be attributed. He is credited with having done amazing things ; things which extort admiration even from those fairly hardened to the saintly exploits of the heroes of the early Church. The persons he restored to life are many in number, and the lost property which has been found by his aid—and finding lost articles is still his favourite pursuit if we lend credence to the stories of the *contadini* round Padua—is beyond estimate.

It was St. Antonio who brought about the conversion of the people of Rimini after much opposition on their part. The story goes that Antonio had had his eye on Rimini for a long time, and finally decided to preach to her citizens in the hope of turning them

2 *The "Treasure of Sant' Antonio" in Padua.*

away from their wickedness. Whenever he stood up to preach, they either scoffed or turned their backs—not on their sins, but on St. Antonio. We are told by the chroniclers that things went on in this unsatisfactory manner for some time ; until, indeed, even the future patron saint of Padua grew impatient, and said that he would rather preach to the fishes in the canal. How it came about we do not know, but one day he did preach to the fishes in the canal, and they all came hurrying and dripping out of the water to listen to him ! Apparently the sight of them sitting up on their tails with rapt attention written on their gills had an immediate effect on the inhabitants of the city, for they all, with but one exception, were converted without any more trouble.¹

This is but a sample of what Sant' Antonio could do ; and when he died, in 1231, at the early age of thirty-six, there seems to have been a free fight for the possession of his remains. Three churches laid claim to him ; that of Arcella, outside Padua, where he actually died, that of Sta. Maria Mater Domini, in the monastery attached to which he had taken up his residence some years previously, and the church of San Giacopo, which does not seem to have had any valid claim. However, it was not necessary in those days for a claim to be valid ; and the whole male population of Ponte Molino, in which district the church stood, armed themselves for the fray. The Franciscans at Arcella meanwhile wasted no time in empty ceremonies, and, acting on the adage that “ possession is nine points of the law,” they proceeded to bury Sant' Antonio within their own precincts. They were in the middle of the funeral, when the monks of Sta. Maria appeared in force, whereupon a fierce struggle ensued in which “ sticks, knives and spears were freely used ” and “ it is remarkable that no citizen blood was spilt.”

The Bishop was called in to decide the matter, and in his award gave the relics to the monks of Sta. Maria Mater Domini. In 1232 Antonio was canonised by the Pope, Gregory IX., while a new church was commenced in his honour in 1256 on the site of the old church of Sta. Maria. Seven years later the work was sufficiently advanced to allow of the transfer of the revered remains to it, and in 1263, on the Sunday following Easter Day, in the presence of all the cenobite monks and of a great concourse of onlookers, attracted

¹ The one exception was a certain Bonvillo ; for an account of his ultimate and still more miraculous conversion the reader is referred to “ *Il Forastiero istruito delle cose più belle . . . nella Basilica del Taumaturgo, S. Antonio di Padova* ”—Bigoni, Venice, Antonelli, 1835.

The "Treasure of Sant' Antonio" in Padua. 3



Photo. Alinari Fratelli.

Fig. 1.—Padua Cathedral: Reliquary of the Holy Cross.

4 *The "Treasure of Sant' Antonio" in Padua.*

to the spot both from Padua and elsewhere by curiosity, the venerable prelate caused the sacred relics to be carried from the half-destroyed church of Sta. Maria to the newly-erected basilica. When the marble tomb had been deposited in its place, it was opened in the sight of all the people assembled, and revealed a few rotting bones from which the flesh had withered into dust. But to the joyful astonishment of all, the head, with its skin and hair, and the lower jaw with all the teeth still in their sockets had each and all been treated with due respect by Time and his destroying agents. "With a hand tremulous with excitement the holy priest lifted out the sacrosanct head, opened the mouth, and, finding that the tongue in especial had remained miraculously intact, removed it from its place and held it up to the veneration of the applauding people."¹

From this event dates the formation of the "Treasure of Sant' Antonio." A reliquary was made to receive the tongue of the saint, another to hold his jaw bone, and a third for his hair, while other relics were from time to time presented to the basilica and encased in precious caskets. The first Inventory of the "tesoro," as it is called, dates back to the year 1396, and by its means we are able to approximate more nearly to the date of some of the objects, and to guess at the form of others which have vanished; for the Treasure of Sant' Antonio has suffered its share of misadventures. During the turbulent days when the Carrara were Lords of the city, and long wars with Venice on the east and Verona on the west were the order of the day, it was with difficulty that the treasure was kept from despoiling hands; and when at length Novello Il da Carrara found himself brought to bay by the forces of Venice, in 1405, he took away twelve of the most costly reliquaries which at more prosperous seasons had been given to the "Santo" by his own ancestors, and melted them down to pay for the needs of his army. But before the annihilation of his family, after Padua had succumbed to the superior power of Venice in the year mentioned, he made restoration by paying over to the custodians a million *doppi*, a sum equal to many times the value of the articles removed, so that the Treasure was actually the better off for the transaction.

By 1690 the reliquaries and other specimens of the gold and silversmiths' art had increased to such an extent that the cupboards of the sacristy were overflowing, and it was decided to erect a special

¹ "La Basilica di Sant' Antonio in Padua"—Gonzati, Padua, Bianchi, 1852.

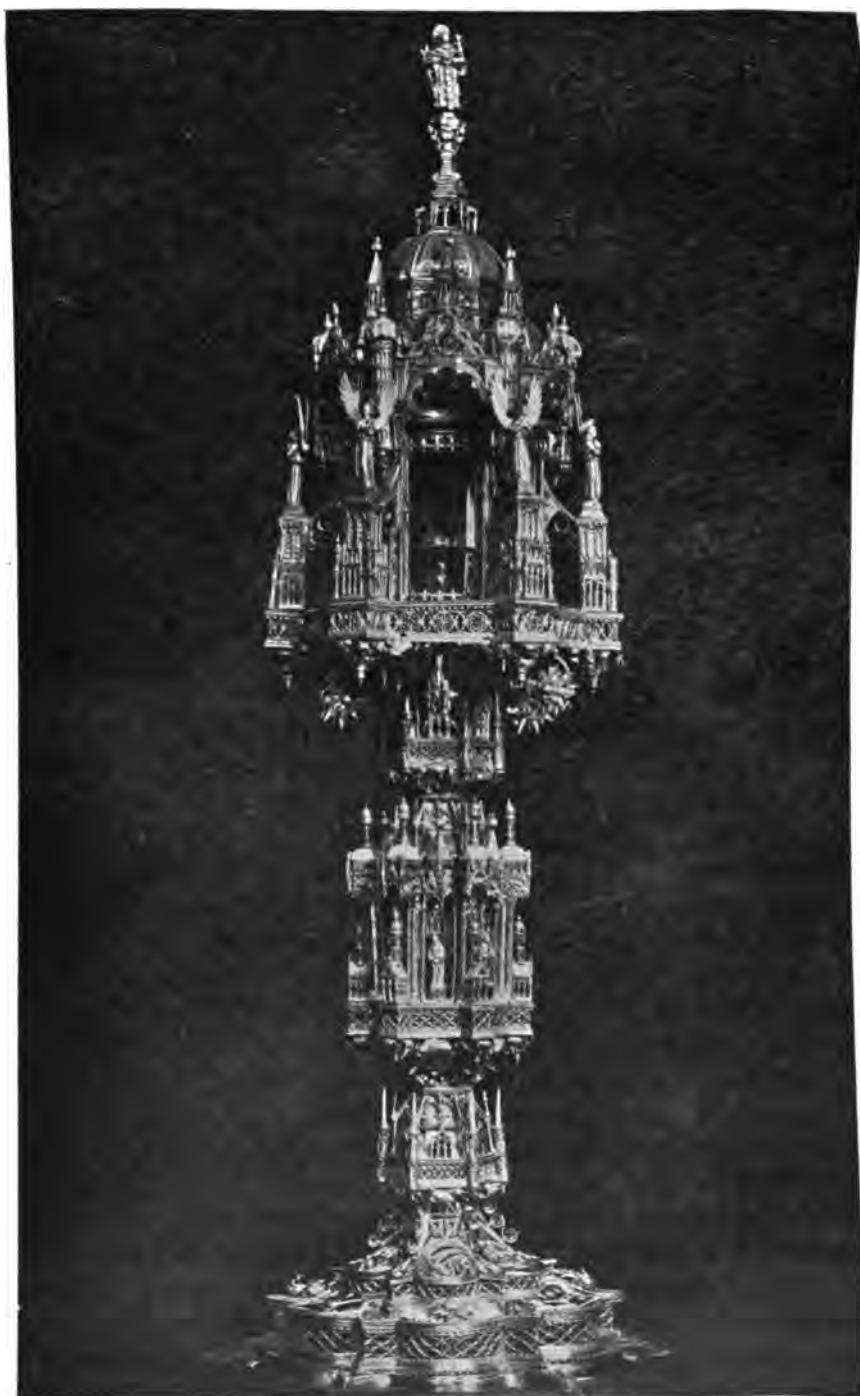


Fig. 2.—“Treasure of Sant’ Antonio,” Padua : Reliquary of the In corruptible Tongue.

Photo. Alinari Fratelli.

6 *The "Treasure of Sant' Antonio" in Padua.*

chapel to contain them. In that year Filippo Parodi, a Genoese architect, was employed to superintend the construction, which was not completed until 1745, when the treasures were carried one by one from their former resting places. Last of all the *Lingua Incorrotta*, the incorruptible tongue, was brought out and placed on the high altar of the church, where it remained all night, guarded by artillerymen and priests. In the morning the Bishop of Padua, Cardinal Rezzonico, celebrated Mass, and after a magnificent Benediction in the afternoon, the Cardinal himself placed the sacred relic upon the pedestal prepared for it.

Fifty years later Venice, still mistress of Padua, was threatened by the advance of the all-conquering French armies ; yet though the basilica was called upon to pay part of the cost of maintaining the defence force, the treasure remained inviolate. In 1797 Venice fell, and Padua was overrun by the French, who, with customary greed, prepared to transport part of the treasure to Paris and the remainder to the melting-pot. The patriotic Padovani immediately raised a sum of 62,000 lire, and by the payment of this to the emissaries of Napoleon, the splendid collection of metal-work was preserved to be the chief glory of a church which is crowded with the works of Donatello and others of Italy's greatest artists.

From an antiquarian point of view, this sacristy contains perhaps the most remarkable series of reliquaries, chalices, pyxes, and other church goods, dating from the thirteenth century to the present day, outside the great art museums, and deserves to be better known and more abundantly visited than is the case.

There is no clear evidence that a school of *oreficeria* existed in Padua ; and, indeed, as so few of the reliquaries can be ascribed with certainty to Paduan craftsmen, it may be concluded that no such school did exist. In the *inventario* of the Treasure we learn that a certain Giovanni Agostino, or Gianagostino, of Padua, began one of the reliquaries, and that it was completed by "Giovanni" of the same town. There was also a Pietro da Padova, but as he was the son of Alessandro da Parma, the name given to him is erroneous and misleading. Pietro began the splendid silver-gilt reliquary of the True Cross preserved in the Duomo of Padua (fig. 1), and when he died in 1440 Bartolomeo da Bologna—whom Gonzati confounds with the more celebrated Fleming, Giovanni da Bologna—completed it with the aid of two other goldsmiths, Antonio and Francesco, who may have been natives of Padua. The remainder of the evidence goes to show that most of the works were executed

by Lombards, and that they were nearly all done in the first half of the fifteenth century ; that is to say, when Padua had succumbed to Venice and a fresh period of prosperity followed the stirring times during which the Carrara held sway and opposed the aggressions of the Queen of the Adriatic. We find that one of the finest reliquaries, that of the True Cross (in Sant' Antonio) was made by Alessandro da Parma "to replace two older tabernacles which had contained the most sacred Wood of the True Cross (see frontispiece), and which were taken from the basilica in 1405, during the cruel war between the Venetians and the last Francesco da Carrara."¹ It is more than 3 ft. in height, and is Renaissance in form, with a well-defined Greek feeling, especially in the circular entablatures surmounting the caskets. It escapes the "fussiness" which pervades most of the examples which will be noticed.

Bartolomeo da Bologna, already mentioned as completing the Reliquary in the Cathedral, also worked for the Treasury of Sant' Antonio, and though only one work is signed, the Reliquary of the Coat of Sant' Antonio, it enables us to attribute to him several others with tolerable certainty. It is signed

† HOC OPUS FECIT M. B'TOLAMES BOLNIE,

and the approximate date is supplied by the work in the cathedral, viz., 1445. The striking similarity between this and the Reliquary of San Taddeo make it probable that it is also the work of Bartolomeo ; there is the same frequent use of perforated tracery, the same buttress-shaped supports with cusped and crocketted windows carry the same circular minarets—the latter no doubt suggested by those of the basilica itself—and the same hexagonal dome with enamels of translucent blue.

The gem of the collection is that which contains the incorruptible tongue of Sant' Antonio (fig. 2). It is about 2 ft. 6 ins. in height, and Michele Savonarola² mentions it as in making in his day and that so far it had cost five hundred ducats. It was made for the same Antonio degli Ovetari who employed Mantegna to paint in the Eremitani in Padua. Here again the wealth of traceried open work suggests the hand of Bartolomeo, while the knowledge of Gothic detail it exhibits leads us to suspect that, like Giovanni, Bartolomeo

¹ Gonzati, *op. cit.* It was Novello da Carrara, however, and not Francesco, as the latter had died in 1393.

² *Rerum Italicarum Scriptores*, vol. xxiv., col. 1151. Muratori says that Savonarola wrote about 1445.

8 *The "Treasure of Sant' Antonio" in Padua.*

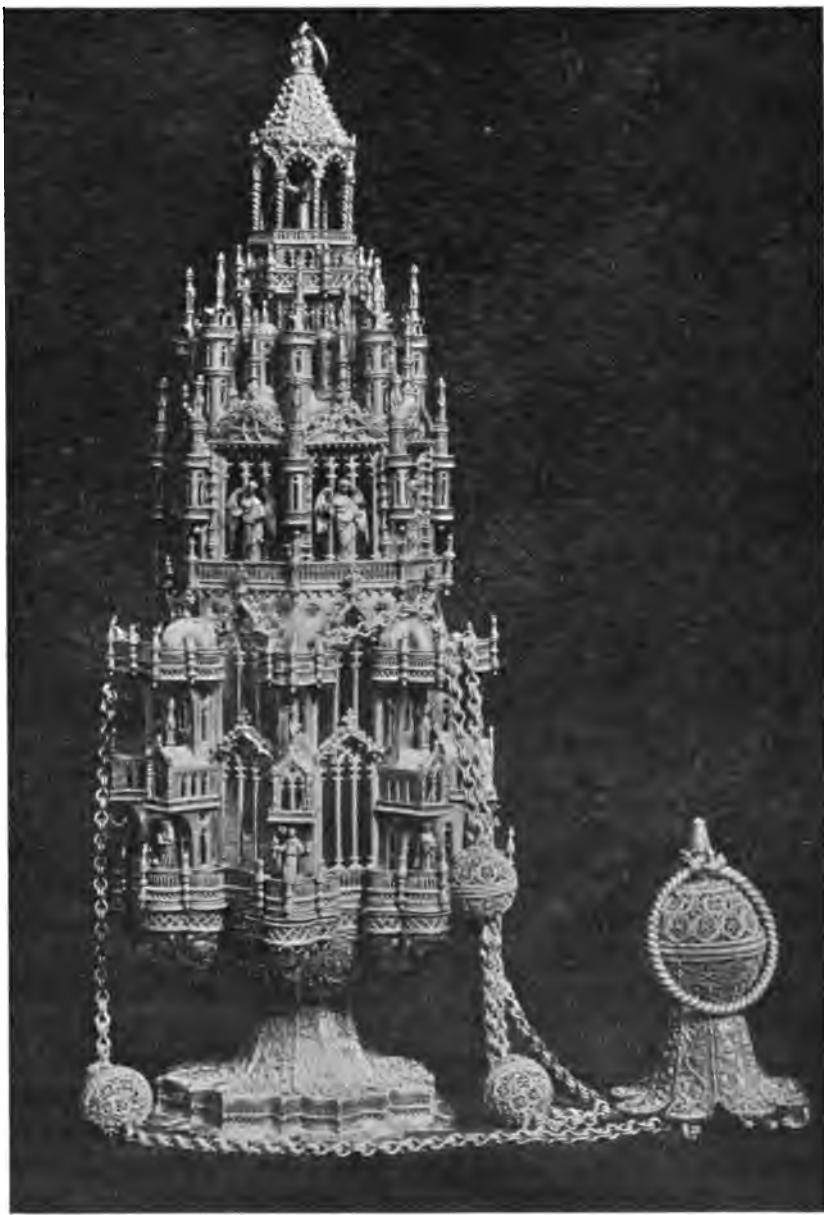


Photo. Alinari Fratelli.

Fig. 3.—“Treasure of Sant’ Antonio,” Padua: “Censer of Sixtus IV.”

da Bologna came from Flanders or the north of France. There are indications of another worker in the upper portion above the angels.

The Reliquary of the Hair of the Virgin is first mentioned in the *inventario* of 1466, and is also probably the work of Bartolomeo, though it is far less pleasing than his other pieces. The heavy domes are overloaded with ornament, and the central one, resting as it does on the slender cusped arch, seems to have been too heavy for its support. The group of the Virgin and Child, according to experts, is not cast, but entirely fashioned with the chisel. Above the side domes is a representation of the Annunciation. This reliquary was made for the Savioli family, whose arms, party per fess ermine and bendy of six or and azure, figure on the base.

It matters little whether Bartolomeo made the so-called "Censer of Sixtus IV. (fig. 3), which is first mentioned in the *inventario* of 1466.¹ The author of this exquisite piece of work is, officially, unknown, but it may be ascribed to the craftsmen who wrought the Reliquary of the True Cross in the Duomo. The base stands on a pedestal of pierced tracery such as Bartolomeo loved to cut, while the upper part of the cover bristles with minarets of the same fashioning as those in the knop of the reliquary referred to. The work is partly cast and partly chiselled, but all the architectural portions appear to have been cast. The incense boat which was used with it is of later date, as it appears for the first time in the *inventario* of 1537. It represents a lateen-sailed vessel with covered decks at the poop and prow. Its equipment is complete, for not only has it abundance of cordages, pulleys, sails, ladders, and sailors, but two oak trees blossom out of the centre board with gigantic acorns and pigmy leaves. These have led some writers to attribute this work to the della Rovere family, but the *inventario* describes it as having once borne a shield charged with an eagle and the letters I.F.N.²

Perhaps the works which come next in importance are the two which represent standing figures each holding a reliquary (fig. 4). They are among the oldest in the collection and owe their escape from the catastrophe of the Venetian war to the fact that they were removed into safer custody than that afforded by Sant' Antonio. Both are mentioned in the *inventario* of 1396, and probably were made about the year 1350. The first represents Sant' Antonio himself, and the

¹ "Unum turibulum magnum et mirabiliter laboratum et deauratum cum octo angelis et octo figuris parvis, et in summitate sanctus Antonius cum suis catenis argenteis, et in medio catenarum sunt quatuor poma de argento aurato in modum toldani."

² The della Rovere family charged their shield with an oak tree eradicated.

10 *The "Treasure of Sant' Antonio" in Padua.*



Photo, Alinari Fratelli.

Fig. 4.—“Treasure of Sant’ Antonio,” Padua : Two Reliquaries.

casket, which is surmounted by a crucifix having a Figure nailed to each side of the cross, contains that wonder-working finger with which the Taumaturgo was wont to calm the tempest and heal the sick. The other figure is that of St. Louis, Bishop of Toulouse, and the casket is inscribed :—

QUEST E EL DIDO DE S ALVISE DE FRA MENO

The "Treasure of Sant' Antonio" in Padua. 11



Fig. 5.—“Treasure of Sant’ Antonio,” Padua : Reliquary of the Hair of Sant’ Antonio.

Photo. Alinari Fratelli.

12 *The "Treasure of Sant' Antonio" in Padua.*

or, "This is the finger of St. Louis of the Friars Minor." The finger, however, is no longer there, and the cylinder contains a cherished pinch of earth from the Holy Land.

Large figures seem to have been rarely attempted, and to judge from those still existing, this is perhaps fortunate. The St. Louis is a better work than the Sant' Antonio, while the statue of this saint on the Reliquary of the Cowl of St. Bernardino of Siena, with the accompanying effigy of San Bernardino, is crude in the extreme. This reliquary was apparently made shortly before 1466, as it is mentioned in the *inventario* of that year, while, as Bernardino was not canonised until 1450, the date of its manufacture must fall within these sixteen years. When its resemblance to the Reliquary of the Hair of the Virgin is taken into consideration, it is difficult to resist attributing it to Bartolomeo da Bologna, and the period at which it must have been made does not forbid the assumption.

There were, however, workers in the same style in Padua some twenty years earlier; for the Reliquary of the Skin of Sant' Antonio, which is signed and dated

† OPUS CORETI DE CAGNOLIS DE CORTONA IN 1433,
IN PADUA,

exhibits the same niches with four-centred arches enriched with cusps and crockets, while the pierced bands of Bartolomeo are also to be found in it. Nothing more is known of this Corrado de' Cagnoli of Cortona, and Cellini¹ does not even record his name.

It would serve no useful purpose to illustrate all that the three cupboards in the Cappella delle Relique contain, but there are one or two other pieces which may be noticed. One of them was presented by the Lazzara family and bears their arms, party per pale azure and or two wings counter-changed, on the base. It is probably much earlier than the great period of activity which took place in the first half of the fifteenth century, and has been much damaged. It differs in form from all the others, and the tabernacle is supported by four angels resting on graceful foliated brackets.

Dating back to the time of Bartolomeo da Bologna—it is first mentioned in the *inventario* of 1466—is the reliquary known as the "Campaniel da l'Angelo," from the resemblance of its upper portion to the figure-topped steeple over the central dome of the

¹ *Trattato dell' Oreficeria.*

The "Treasure of Sant' Antonio" in Padua. 13

basilica. It is much more architectural in design than the other Gothic examples, and there is a massiveness about it which is ill suited to the fine material in which it is wrought. The goldsmiths of Italy, rejoicing in the plasticity and malleability of the precious metals, loved to crowd their works with minute ornamentations such as are to be seen in the wonderful Missal Cover in the Victoria and Albert Museum, said to have been made by Benvenuto Cellini. But as a master of the art Cellini stands alone, and the valuable hoard of Padua with all its wealth can show nothing which approaches to his skill.

There seems to have been a considerable change after the middle of the fifteenth century, and the tendency of later workers is towards the Renaissance. The Reliquary of the Hair of Sant' Antonio (fig. 5), said to have been made by Agostino of Padua, is a case in point; for the crockets of the earlier reliquaries are here replaced by acanthus leaves, and the ornamentation round the casket is the same as we are familiar with in the panels round the choir of Sta. Maria delle Grazie at Milan. The same spirit is evident in the Reliquary of the Holy Thorns, a work in which enamels are abundantly employed, filling the sides of the base, the circles of the knop and the panels of the upper part. The inscription on the foot—

EX VOTO REVERENDISSIMI D. DOMINI HIERONYMI
CARDINALIS RECATENSIS

refers to Girolamo Basso della Rovere and shows that it was made towards the end of the fifteenth century.

These notes by no means exhaust the "Treasure." There are chalices and patens of gold and silver-gilt; there is the baton of command which Erasmo di Narni, better known as Gattamelata, wielded when Captain of the Venetian forces, and whose well-known equestrian statue, by Donatello, stands in the Piazza before the church; there is the miraculous drinking vessel of finest glass which was hurled by Alcardino upon the stones below, and which, to the astonishment of the beholders, smashed the very paving setts to atoms by way of proving the sanctity of Antonio. It bears to this day the inscription

14 *The "Treasure of Sant' Antonio" in Padua.*

⊕ HERETICUM . LUX . FIDEI . SIGNO . PURGAT .
. DUM . IACITUR . AB . ALTO . VASIS . VITREI .
FRAGILITAS . NON . FRANGITUR.

in witness of the fact.

But enough has been said to show that the Treasure of Sant' Antonio contains a collection of silversmiths' work which will well repay a visit. Let those who rush headlong from Milan to Venice in search for the gems of the past pause at Padua.

ROBERT W. CARDEN.



The Rubens Tapestries at Bramshill.

STORED away in many a lonely mansion are priceless objects of art and *virtu* which delight the eyes of all connoisseurs, and of all whose privilege it is to gaze on their perfections.

A Velasquez hangs in an obscure Yorkshire hall, a Sèvres vase adorns a homely villa, a lovely little miniature reposes in some old maid's cabinet, and in the most unlikely places treasures of beauty and art are repeatedly discovered, the value of which is often little suspected by their owners. The story of their acquisition, how they came there, whence and from whom they were procured, all this is lost, save that legend and tradition weave unlikely histories and prove themselves to be a veritable *lucus non lucendi*.

In the northern region of Hampshire, amidst scenery of great beauty, in a noble park clothed with heather and bräcken, stands Bramshill. It is a stately house, solitary, unprofaned; and the broad balustraded terraces, the quaint gardens, and the venerable oaks and yews whose branches overshadow the walks, all conjure up visions of a bygone age, and speak of the growth of centuries of regular and peaceful existence.

Bramshill was built by Lord Zouche in the early years of the seventeenth century, under the guiding hand of Thorpe, the architect of Hatfield, who utilised some part of an earlier fourteenth century building. It is one of the most striking Jacobean mansions in England, "looking out," as Kingsley wrote, "far and wide over the rich lowland from its eyrie of dark pines," keeping watch and ward over the moors and forests of the Copes' ancestral domain.

In this beautiful Hampshire home, set in its framework of dark pines, purple heather, and yellow gorse, there are many artistic treasures—paintings by Lely, Holbein, Guido, Paul Brit, Vandyke, Sir Godfrey Kneller, Rubens; Florentine mosaic cabinets, Chippendale furniture, arms and armour, and much else that is grateful

16 *The Rubens Tapestries at Bramshill.*

to the eyes of amateurs of art ; but that which is especially important is a magnificent series of tapestries, which is quite unique and of peculiar interest.

The cartoons from which the designs of these tapestries were made were drawn by Rubens, and the tapestries themselves were executed at Brussels under the supervision or direction of that master. The subject of the four pieces is the Life of Decius Mus, the renowned Roman Consul who fought bravely, and laid down his life, for his country. The story of the hero is well remembered. During the great Latin war, 340 B.C., Decius and his fellow Consul T. Manlius Torquatus had each of them a vision in the night before the battle announcing that the general of one side and the army of the other were doomed to death. Hence they agreed that the one whose wing first began to waver should sacrifice his life, and thus save the Roman army. Decius commanded the left wing, which, during the fight, began to give way. He then rushed into the thickest of the enemy and was slain, the Latin army were routed, and the Romans remained conquerors of the field.

This story of the Roman hero fired the imagination of the great artist, and he produced not only the cartoons for these tapestries, but, later in life, painted in oils six pictures on the same subject, reproducing exactly the first, third, and fourth of these tapestries. The pictures are now in the Liechtenstein Gallery, near Vienna. I have not seen them, but they have been described by competent critics as "most striking, bold, vigorous, and rapid," and one writer states that "they do honour to the name of the master . . . the creative genius of Rubens reigns throughout in the grandeur and simplicity of the composition." The original cartoons have vanished ; perhaps some reader of this magazine may be able to discover their present abode. They were in the collection of M. Bertells, of Brussels, and were sold for 1,500 florins. Two of them came to England and were exhibited in the European Gallery in 1791. Some of the original sketches are in the Munich Gallery.

Rubens much admired a collection of marbles which were the property of Sir Dudley Carleton, then English Ambassador at the Hague, and he proposed to exchange for this some of his own pictures and a set of tapestries worked from his designs. The following letter written by Rubens to Sir Dudley, and dated May 26th, 1618, refers to this transaction :—

"Toccante le Tapezzerie . . . Mandara a V.E. tutte le

misure del mio cartone della storia di Decius Mus, Console Romano, che si devovò per la Vittoria del popolo Romano, ma bisognara scrivere a Brussels per averle giuste, havendo io consignato ogni cosa al maestro del lavoro.”¹

The tapestries, however, never came into the possession of Sir Dudley Carleton, who seems to have preferred another set



Rubens Tapestry at Bramshill.

representing the history of Scipio. Sir William Cope, the historian of Bramshill, to whom I am much indebted for the information contained in this article, could never discover how they found

¹ (Translation) : “In respect of the tapestries, I will send your Excellency the whole measurements of my cartoons of the History of Decius Mus, the Roman Consul, who devoted himself to the success of the Roman people; but I shall write to Brussels to have them correct, having given everything to the master of the works.”

their way to Bramshill. Lord Zouche, the builder of the house, may have obtained them from his friend, Sir Dudley. Sir Dudley was a close relation of the Cope family, and may have obtained the tapestries for them. They were evidently not made for the position which they now occupy; as they do not exactly fit the spaces assigned to them, and a strip of different tapestry has been inserted to make up the required width.

The first of the series shows Decius consulting the Augurs. We see the hero clad in armour over which is cast the paludamentum ; a priest habited in splendid vestments stands by an altar accompanied by other priests, one of whom stands holding the entrails of the victim. A stag lies on the ground in front, and two men are leading a white heifer. Schmuzer produced an engraving of this.

Next we see Decius taking leave of the Senate before engaging in the war. Six senators are standing on a platform, and before them stand the two consuls. Decius holds a small statue of Mars which has a little figure of Victory. Both consuls carry the staves of office ; behind them is a standard-bearer with a banner inscribed S. P. Q. R., and in the distance is a view of Rome.

The death of Decius follows ; he is seen falling backwards from a plunging charger pierced by a spear in the neck, while one of his soldiers on a spirited piebald horse is avenging his death. Dead and dying warriors strew the field of battle. This has been engraved by G. A. Müller. The fourth subject is the obsequies of Decius, who lies on a couch surrounded by his warriors. Arms, banners, and the heads of his enemies decorate the head of the couch ; the spoils of victory, rich vases of gold and silver, lie around, and bound prisoners. A soldier is dragging a female by the hair of her head, and another rudely clutching the skirts of a matron. This spirited scene has been engraved by Adam Batsch.

Such are the Rubens tapestries which have found a home in the old house of Bramshill ; but these are not all the examples of ancient art that this interesting mansion contains. In the chapel there are some early tapestries which cannot be later than 1450. Some authorities assign to them a still earlier date, and they are apparently of German workmanship, or, at least, of German design. I hope that it may be possible to obtain a series of photographs of these, and will then attempt to give some description of these remarkable specimens of ancient tapestry-work.

P. H. DITCHFIELD, M.A., F.S.A.

Åbo, the Ancient Capital of Finland.

ÅBO was founded by the Swedes to be the capital of their conquered province of Finland, and such it remained during the whole period of their rule and for some time after it had lapsed, at the beginning of the last century, to Russia. This country, one of the least known, but by no means the least beautiful in Europe, stretches along the eastern side of the Gulf of Bothnia and the northern side of the Gulf of Finland, and is a vast undulating plain of low granite hills, interspersed with great lakes and intersected by rapid rivers, covered with dense forests, and fringed round the coasts with wooded islands, on which in summer the wild-flowers bloom luxuriantly down to the edge of its tideless sea. The country is so covered with lakes, and the sea so closely sprinkled with islands, the elements, indeed, are so mixed, that it is commonly said that when the land was divided from the water Finland was forgotten. Although we know little or nothing of the country before the Swedish invasion in the middle of the twelfth century, there is little doubt but that the early Vikings were well acquainted with it. The rocks round the islands of Tullklippor, off Hangö, have those strange petroglyphs which are so common in Bohuslän on the Cattegat; and traces of the mound-burials, so common throughout Scandinavia, are to be found here, indicating the temporary or permanent settlement of the sea-rovers on the coasts.

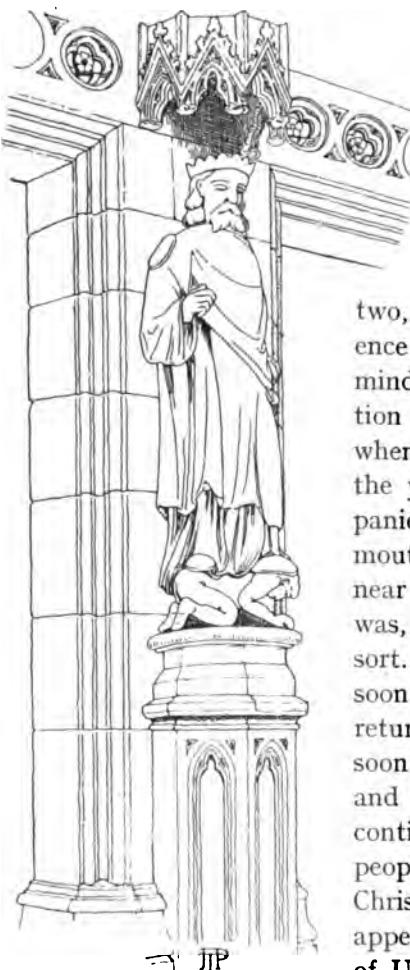
The definite history of the country begins with the reign of Erik IX. of Sweden, and the settlement of the district round Åbo by the Swedes. Erik, whom a grateful church canonized after his death, became the King of the Swedes and Goths as the result of a revolution and a fresh settlement of the succession. In this arrangement the Finns, who appear to have been even then regarded as subjects of the Swedish kings, although they had not been converted to Christianity, seem not to have concurred, and Erik regarded their reconquest and their conversion as a holy duty. The Second Crusade had but just then come to a termination, and

the crusading spirit was abroad in the mind of the nations, and this gave additional zest to the King's expedition. Moreover, he had at his court at the time two ardent and powerful ecclesiastics, who were, curiously enough, both Englishmen. The most remarkable of these was Nicholas Brakespeare, better known later as

Adrian IV., who had been sent to Scandinavia as legate by Eugenius III. Here he either found or brought with him in his train another Englishman, named Henry, who was consecrated, perhaps by Nicholas himself, as Bishop of Upsala, about the year 1148. These

two, no doubt, brought all the influence of the Church to bear on the mind of Erik, and exalted his expedition to the dignity of a crusade; and when he started on his work, about the year 1150, Bishop Henry accompanied him. They landed at the mouth of the Aura river, somewhere near the present site of Åbo, which was, even then, a settlement of some sort. The neighbouring tribes were soon reduced to submission, and Erik returned to Sweden to find his death soon after in a fight with the Danes, and left the Bishop of Upsala to continue his work and convert the people, by force or persuasion, to the Christian faith. The statue of St. Erik appears in the centre of the north porch of Upsala Cathedral, perhaps from the hand of one of Estienne de Bonville's carvers, where he is represented as

Fig. 1.—St. Erik, from the North Porch of Upsala Cathedral.



trampling on a subjugated Finn (fig. 1). To his task Henry devoted the rest of his life, founding a castle on the coast to preserve his temporal rule, and building a church for the spiritual needs of his converts; but he was presently murdered by a Finn named Lalli, and was canonized by his friend and fellow-countryman, Pope Adrian IV., in 1158.

The site he selected for his new church was some two or three miles up the river, where its narrowness protected the place from



Fig. 2.—St. Maria, Räntämäki, the Ancient Cathedral of Åbo.

the raids of pirates, and which, lying within sight of a large tumulus, may have somewhat reminded him of his own church at Old Upsala ; and here in a village called Räntämäki he built the first church

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in Finland and dedicated it to the Blessed Virgin. The church of St. Maria, Räntämäki, as it now stands, shews three aisles of equal height, five bays long, and terminating with a square east end. The vaulting of plain brickwork springs from simple shafts, and is all covered by a wooden roof in a single span. The enclosing walls, for the greater part of their height, are of rough granite blocks and are very thick, and are, with but little doubt, part of the original twelfth-century church ; but the brickwork of the gables and the vaulting and of all the more ornamental parts belong to the fifteenth century. The large south porch, which forms the “ wapenhus,” is entered only on the east and west sides ; and the belfry, so often detached in Swedish churches, is here built against the northern part of the west front (fig 2).

The rude and solid character of the older parts of the building accord well with the surroundings amid which it was placed—among a sullen and half-converted population and in a position liable to attack from the tribes further up the country which had not yet been subjugated. Perhaps the death of Bishop Henry, or St. Henrik, as he became called when he was adopted as the patron saint of Finland, was a signal for some rising among the natives ; but, whatever may be the cause, it is clear that the country continued to be in an unsafe and unsettled condition, and Räntämäki, standing so far from the defending castle, an inconvenient place for the bishop's seat. Accordingly we find that, in 1209, on the appointment of another bishop named Thomas, who, singularly enough, was also an Englishman, the removal of the bishop's seat to the neighbourhood of the castle was determined upon. Among some interesting documents bound up in what is known as the “ Abo domkyrkans Swartbok,” which fortunately escaped destruction in the great fire of 1827, was found a Bull of Pope Gregory IX., of the year 1229, relating to the removal of the See from Räntämäki, and stating that Bishop Thomas of Finland wished to remove his seat thence to a more convenient place within his diocese, and the Pope issues a commission to the Bishop of Linköping, the Abbot of the Cistercian order on the island of Gotland and to the Provost of Wisby, to enquire into the matter and to permit the transference if found desirable. Presumably the decision come to was favourable to the removal, but whether any steps were taken at the time towards this is uncertain ; and tradition says that Bishop Thomas was acting with a view to oust the Swedish authority and make the country directly subject to the Pope. This would have been

quite in accordance with the spirit of the times ; but the Swedes prevented the realization of the scheme by another descent on Finland. A new crusade, as it was conveniently called, was undertaken by Birger Jarl in 1249, who not only resettled the country round Åbo, but extended the Swedish rule into the northern interior and built the castle of Tavasthus ; and it was only after these events that the removal of the See took place.

The site selected for the new cathedral was a low hill by the side of the Aurajoki, about two miles from the mouth, which appears to have been an ancient tumulus and bore the descriptive name of "Unikranki," or the Hill of the Sleepers. Near the foot of it was the spring at which Bishop Henry baptized his first converts, which is still known as St. Henrik's fountain. Whatever associations, however, may have suggested the site, the way it lent itself to the purposes of defence no doubt determined its selection. The work is said to have been actually commenced in 1258, and considerable progress in the building took place during the century, as special indulgences were granted in March, 1291, to those attending masses in the church on the occasion of the election of a new bishop. This was one Magnus Thunsson, who was born at Rusko, a little to the north of Åbo, and was the first Finn to obtain the bishopric. In this bishop's time the cathedral was consecrated, it is generally assumed in the year 1300 ; and at the same time the relics of St. Henrik were removed from Räntämäki to the new building. The anniversary of the day, known as the "dies translationis," was always kept on the 18th of June, and that of his death on the 17th of January ; and as these dates coincided with, or suggested, the periods of the great summer and winter fairs, they became very important events in the life of Åbo.

Perhaps the works first undertaken were the fortification of the precinct, for which the site presented many advantages. These fortifications, which were, to a great extent, existing at the time of the great fire of 1827, consisted of a wall of graystone and brick some 12 feet high and 4 feet thick surrounding the hill, with towers of granite at intervals. The enclosed hill measured about 450 feet from east to west, and 320 feet from north to south, and the church was placed at the apex in the centre, and six gateways fitted with wooden doors gave access to the space, two of them being vaulted. The south gate formed the "wapenhus," and it was used continuously as such, except for a brief interval before the Reformation, when it became an office for the sale of indulgences. The necessity

for such fortifications was shewn very soon after their erection, for in 1318 a Russian force under Demetrius Romanowitch landed from a large fleet and entrenched themselves on some granite rocks rising near the river between Åbo and Räntämäki, which is still marked on the maps as "Ryss-backen," and at once commenced the siege of the church. The new works were not strong enough to resist them, the church was soon plundered, much of the building was destroyed; but Rugwald, the bishop, appears very shortly afterwards to have repaired or rebuilt the ruins.

The earliest portion of the church to be erected was the west end. The eastern part, which was square, only stood until the time of Bishop John Peter, who died in 1370, and who appears to have destroyed the eastern wall and gable, and commenced the lengthening of the church eastwards, Bishop John Advensis continuing the work after his death. The dates we have of the gift or endowment of a number of new altars at this period form a record of the progress of the new choir and its chapels. The altar of the Lady Chapel was erected and endowed by Canon Winchinus in 1343, in the time of Bishop Hemmings, the founder of the cathedral library, and the altar of St. George in 1355. These may have been erected within the first church, as the date given for the extension is later, and as Bishop Hemmings was buried in the old choir. One of the most interesting documents preserved in the "Åbo domkyrkans Swartbok" is an account given by an eye-witness of the translation of the relics of this bishop, in the year 1470, from his grave to a new shrine prepared to receive them, which took place with much ceremony and illumination, all of which is faithfully described in detail, in the presence of Jacob Ulfsson, Archbishop of Upsala, and Matthias, Bishop of Strengnas. After the date given for the extension several new altars were erected and endowed, as that of St. Catherine, by a citizen of Åbo and his wife, in 1370; of St. Bartholomew in 1374; of SS. Henrik and Erik, by a citizen of Stockholm, in 1400; St. Lawrence in 1405, and several others later.

It is uncertain whether the church was vaulted before the fifteenth century, but if so, the vault had been destroyed, for it is then, perhaps after one of its many fires, described as "open." But about 1421 Bishop Magnus Olai Tavast began to vault the building throughout; and this roof, except where damaged by later accidents, is the one we now see, and seems to have brought the interior to the state in which we now find it. This Bishop Tavast was one of the greatest of Åbo's bishops. He was born in 1357

at a little village in Wirmo, in the neighbourhood, of an ancient family. Of his early education we know nothing, except that he

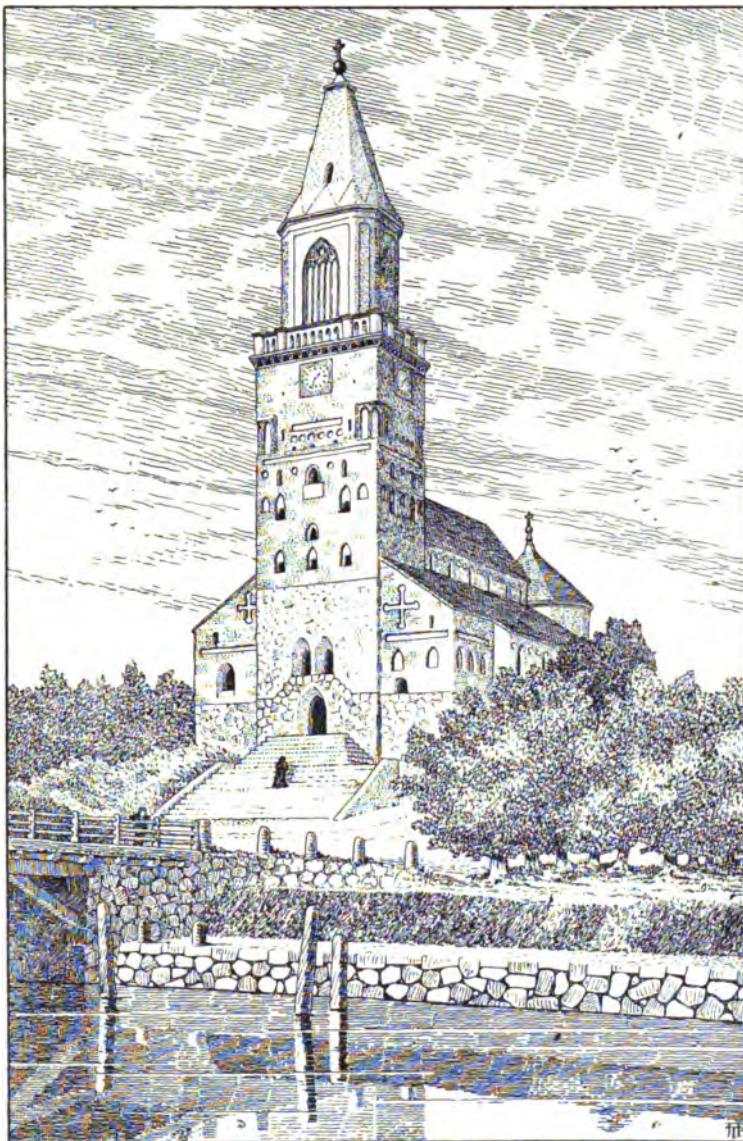


Fig. 3.—St. Henrik, Åbo, the present Cathedral.

studied at Prague, where he took the degree of Master in Philosophy ; but he became cathedral-priest in Åbo in 1410, and in 1412 he was made the bishop. About 1430 he made a pilgrimage to the Holy

Land, and on his return he resigned his bishopric in 1450, and retired to a house of his own near Nådendal, where he had founded a convent of Briggittine nuns, and died in 1452 at the good old age of 95 years.

The tower, much of which belongs to the original building, has had an adventurous history ; it has survived storms, sieges and fires, and the great conflagration which early in the last century destroyed the city (fig. 3). The lowest stage is of rough, unhewn granite blocks of considerable size, and was originally unpierced by any external door or window, being built, like the Roman campanile and the Saxon and Irish towers, for temporary defensive purposes. Above this lowest storey rises a loftier stage, also of granite, but of smaller

and slightly squared stones, and it is doubtful if even this was pierced with windows ; and all this granite portion of the tower may have been standing at the time of the Russian raid in 1318. The upper portions of the tower are entirely of a reddish-brown brickwork, and retain many of the ornamental features of the fifteenth-century work carried out by Bishop Tavast. The character of this work shews all the peculiarities of the Baltic style, and, though without the richness of the tracery and colour of the brick-work of Pomerania and the Altmark, shews the same thin arches and

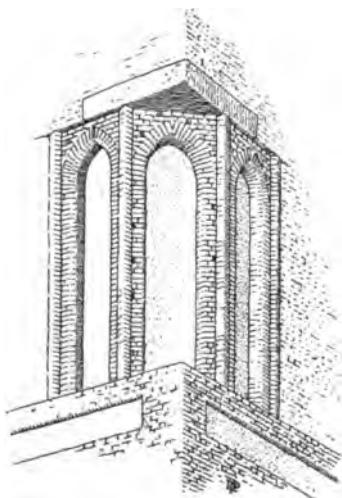


Fig. 4.—Remains of North-West Turret of Cathedral Tower.

sunk plastered panels. This German influence is easily accounted for. Although Åbo does not appear in the list of Hanse Towns or of those allied to them, the trade of the town was entirely in the hands of the German merchants. Low German was the language of commerce, and the greater number of the municipal officers were Germans. There are evident traces, unobscured by the seventeenth-century brick stage raised on the old tower, of the pinnacles and gables which at one time crowned it, and from which, no doubt, a spire did, or was intended to, spring (fig. 4).

The tower was burned down in 1681, and again in 1738, after which the upper part was reconstructed. It was heightened by

another brick storey and a square dome, on the ball and weather-cock of which no less than 57 gold ducats were expended in the gilding ; and seven new bells, cast in Stockholm, were hung in the tower. This dome was destroyed in the great fire, and has been replaced by a lofty spire of singularly unpleasing outline, with blank traceried windows, all executed in copper ; and the tower itself has been finished with a coarse plaster-moulded cornice.

The cathedral, as we now see it, consists of three aisles, the centre one very lofty, lighted only by small clerestory windows, and with no triforium or other ornamentation between them and the plain chamfered arches of the aisle arcades. The side aisles are narrow, but with plain, square chapels to each bay. The choir, which is not divided in any way from the nave, terminates in a semi-hexagonal apse with surrounding aisle, from which radiate three chapels. The centre one of these is octagonal on plan and nearly as lofty as the nave, and is covered with a low spire distinct from the church roof. The walls of this chapel are frescoed by Ekman, a native painter, with scenes from early Finnish history ; but, with this exception, the whole of the interior is plastered and whitewashed. In one or two of the chapels some slight attempts have been made at coloured decoration, and one of the windows has some Munich glass, designed by Svertschkoff, representing Queen Catharine Månsdotter, the peasant wife of the unfortunate Erik XIV.

The great fire of Åbo in 1827 was not alone responsible for the bare condition in which we now find this building. Four times during the sixteenth century was the roof destroyed and most of the ornaments of the interior swept away by fires resulting from lightning ; in 1546 it was wasted by an accidental fire, and the tower was so frequently in flames that only its solidity saved it. In 1509 the Danes under Otto Rud suddenly in the night swooped down on the unfortunate city and plundered the cathedral, from which they carried off all the precious things, including the bishop's mitre and the "better books." Seven years afterwards the Danes were induced to return the mitre, but the jewels had disappeared.

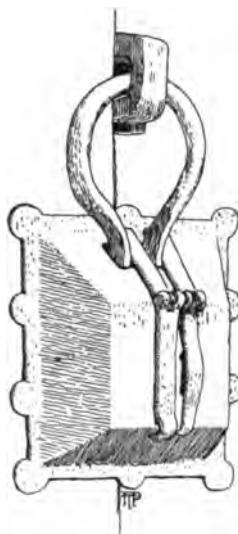


Fig. 5.—The Sacristy lock of the Cathedral.

Though the sacristy was so often burned out or plundered, its lock remains to this day intact, as a silent witness to the care their custodians took to preserve the cathedral treasures (fig. 5).

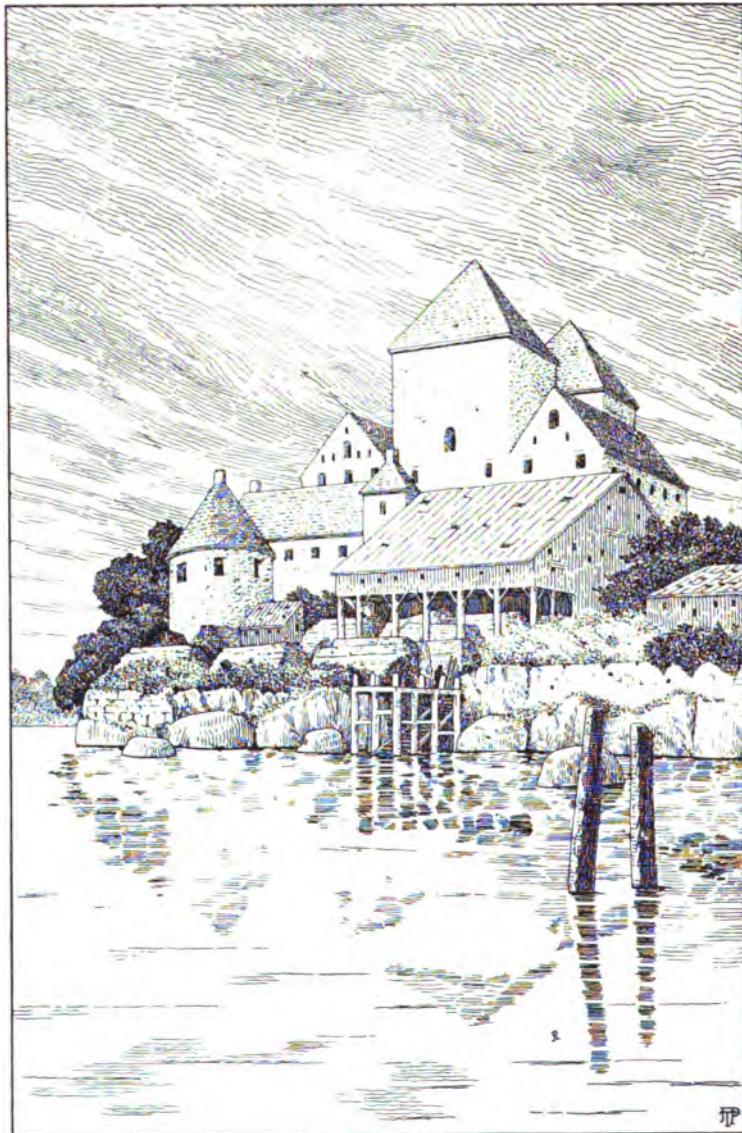


Fig. 6.—Åboslottet.

Åboslottet, the castle of Åbo, is a huge, bare granite building with two massive square towers rising above its courtyards, into which all the windows open (fig. 6). The walls only are ancient, for

fire or ordinary siege—and it has endured many—could destroy them, and they may date back to the era of the building of the castle by S. Erik and S. Henrik in the twelfth century. Its historical associations are few. It was for a time the residence of John, the son of Gustavus Vasa, the first grand-duke of Finland, but it is the better remembered as one of the prisons of his brother Erik XIV., who, after proposing himself as consort to Queen Elizabeth, Mary Queen of Scots, the Princess of Lorraine, and others, finally married Catherine Månsdotter, a fruit-seller and a subject. The building is impressive if only for its size and grimness, and it stands apart from all other buildings, except timber yards, guarding the mouth of the river, and looking out over the oak-covered island of Runsala.

Comparatively little has been written on the subject of Åbo, or indeed of Finland itself, and the principal modern authorities are *La Finlande et les Finlandais par O. M. Reuter* and *Anteckningar om Åbo domkyrka af A. Lindman*, both published at Helsingfors. From these, and from notes and sketches made by the author during a visit to the country a few years ago, the material for this article has been derived.

J. TAVENOR-PERRY.



Tatuing in India and amongst the Aborigines.

HERE is, I believe, no mention of tatuing in any of the sacred books of India ; but there are vague legends as to its origin. It was the invention of the Third Age—the “Dvapar,” as it is called.

Generally speaking, it is used for ornamental purposes only, the female supposing that it adds to her charms ; but it also has a deeper or talismanic import, and certain designs are placed on the body, arms, legs, chest, or abdomen for specific reasons—to ward off the evil eye, or to bring good luck. Others again have a still deeper meaning, for in Chattisgargh, a district in the Central Provinces, the women tatu themselves in order that they may be recognised as such by men in the Great Hereafter ; and certain secret marks, put on the left arm and known only to their husbands, are supposed to indicate a means by which a man can recognise his earthly wife, should he wish to do so in the world to come. I have no doubt that this belief is universal amongst the Chumars and aboriginal tribes of that district.

In a great majority of cases women only are tatued, and this again leads one to suppose that the origin of the invention in the misty past was in some way connected with the desire to differentiate between the sexes in the hereafter. Many of the aboriginal tribes of the Chattisgargh district firmly believe that, although the body of a woman decays and returns to dust, her tatu marks remain on her astral body and go with it when that body ascends. These marks will not only admit her into the heaven for women, but will be the tokens of identification.

No man, amongst most of the castes in India, will allow himself to be tatued ; it is looked upon as a practice peculiar to women only, and is therefore degrading to a man. I have also noticed indications that lead me to suppose that, primarily, many regarded it as a mark of original sin in some mysterious way connected with the Fall of Man.

The sin of Eve in the Garden of Eden is typified in the East with the branding with tatu marks of the woman only. The higher castes will not allow their women to be tatued ; to them the ceremony is " anathama maranatha "—and why ? Because they presume that their women-folk are not in need of redemption. A Brahmin woman is Heaven-born and free from original sin, but lower caste women are not, and shew it by tatuing their bodies.



Fig. 1.—A Bheel Warrior.

This theory, I think, is worthy of consideration as proving the connection between religion and tatuing.

Only women of low caste, such as Gonds, Bunjaras, Nats, Dhers, Kunjas, Chumars, and all aboriginal tribes, undertake the ceremony.

Why tatuing should be deemed unclean, and the operation be undertaken by only the lower castes, it is difficult to determine,

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unless the art originated amongst the lower caste aborigines, and, like so many handicrafts of India, became hereditary, such skill as is required in manipulating the needles and drawing the designs being taught by mother to daughter. In no case is tatuing ever done by a man.

This is not to be wondered at, as in the East it is well known that, except she be his wife or a harlot, no man may speak to a woman. To take hold of her hand in order to tatu it would be a disgrace not only to the man himself, but also to the woman's husband, who would look upon himself as dishonoured.

Indian women shew great disinclination to being ministered to by a man, even by a medical man in cases of illness, and have in many instances, chosen death in preference.

The professional tatuers go round from village to village at certain seasons of the year, generally during the rainy season, from June to October. The instrument used is a bundle of four or five needles held together in the middle, but the jungle tribes often use the thorns of the Babul tree instead; a sharp thorn being preferable to a blunt needle. One often sees a man taking a thorn out of his foot with another thorn, and upon being questioned, he says that this method will prevent the spot from festering; thus we have proof that the germ theory was believed in by the savage—or perhaps that thorns were used for such purposes long before needles were invented!

Several designs are drawn on the part of the body to be tatuued, and as soon as one is approved, no time is lost in starting operations. The “Gondhniwali,” or pricker woman—if one may translate the term literally from the Hindustanee—sings snatches of songs while her fingers cleverly manipulate the needles. This perhaps is to divert the attention of her patient; but it is also probable that there is a mystic meaning in these songs she chants, for, being almost a savage, she thinks but little of the pain she may be inflicting, but is full of superstitions and wishes to divert the evil eye, or omens of ill-luck. It is more than probable that the origin of tatuing and the full significance of many things connected with it will be discovered in the translations of these songs of the tatu woman.

The pigments used are generally of three colours only—black, red, or green. In the Central Provinces most of the designs are done in a greenish black, with portions in red to set it off. The ingredients are the barks or leaves of certain trees, such as “neem” or “mava,” mixed with charcoal. The red colour is also obtained from the

juice of plants or fruit, and "kajal," or lamp black, is extensively used. The colour often loses its intensity, and on many of the hands and arms I examined, especially those of old women, the designs were only just visible, but in no instance were they entirely obliterated.

One old woman in particular greatly amused me by shewing her temper when I told her that her marks were not visible. She was enraged at the insult, and said that she was not going to be sent to perdition as she had the marks. "Look again," she said as she stretched out her wrinkled skin, and there, between the wrinkles, I was able to discern the outlines of a design, indistinct in detail, but supposed to represent a scorpion. She laughed a good deal when I told her that I was also going to be tatued with a "bichu," or scorpion. "Then you will be mistaken for a woman," she said, "and go to the Women's Paradise."

After being tatued, a child is not allowed its bath for a few days, in order that the pigments may work themselves into the designs without being washed out. This is no hardship to an Indian child, who, like her Western sisters, sometimes delights to go without washing, and often evades, by cunning little subterfuges, her daily dip in the tank.

There is absolutely no attempt at art in any of the designs stamped by the tatu woman ; they are crude to the last degree. Certain outlines are supposed to represent reptiles, insects, flowers, or articles in daily use ; a circle of dots with a dot in the centre represents a flower, a vertical line with a few other lines sticking out of it at any angle is a tree, and so on. Birds, animals, or trees, as will be seen by the illustrations attached, are alike crude, while man, God's noblest creature, is often depicted by only a vertical line for his body, two lines for legs, two for arms, and a mere "blob" for a head !

This seems to be a favourite design among all primitive people, a more advanced stage being a triangle with a head and legs. The strange part of it is, that an Indian rustic of to-day, if asked to draw a man, will probably draw one on exactly the same lines as those adopted by his ancestors of several centuries ago ; for time has not moved as far as rustic art is concerned.

Generally speaking, girls are tatued about the age of five or six, on the left arm only, additional marks being put on the forehead or chest after she is married. Sometimes a woman re-marries, when she has additional marks put upon her ; and this only confirms

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the superstitious belief that each husband likes to have a differentiating mark of his own for the purpose of identifying his wife in the next world.

Hindu women, as is a well-known fact, are never supposed to marry for a second time, and this rule was probably enforced by their religion when the likelihood of several men claiming the same wife was made evident in the teachings of religious books (I should say other than their own), for the re-union of man and wife is very distinctly inculcated in the religious teachings of the Hindu religion. There is no objection to one man having many wives (which is surely a modern innovation borrowed from the teachings of Mahamed), but there is an objection to one woman having many husbands.

I have no hesitation in stating that many of the Indian tatu marks have mystic meanings attached to them, about which I have tried to obtain information. They are placed on certain parts of the body for certain reasons, and are the "mascots" of the people on whom they are stamped.

The dagger, so often seen, is meant to imply armed defiance, and is symbolical of resistance even unto death, should the honour of the woman who wears it be assailed. Nobody is supposed to be able to molest a woman wearing the sign of the dagger. The scorpion tells its own story, "Touch me not, or I will sting!" The peacock is the symbol of vanity, yet it is believed among the Gonds that its legs are an antidote for disease; it may therefore be used to ward off disease, especially of the head, for when that bird is seen spreading his charming feathers before his consort, he looks as though he had a swollen head. The crescent and star are looked upon by all nations as a lucky sign, especially when matters of love are under consideration.

A blessing on wedded life is invoked by "Chakka chakki," or pair of ducks, which is stamped on the fore-arms of many women. These birds, like the Sarus of India, are always together, and cannot live without one another.

The mystic sign of the "satya," or cross upon the forehead, must indeed be an indelible invocation to the Creator to bless the destiny of the wearer, for that "Kismut," or destiny, is supposed to be written on the skull bone inside, and is thus ever guarded by the sign of the cross outside. An Eastern will always touch his forehead when he refers to his "Kismut," or fate. The crescent and star, also used as a sign of destiny, is often placed upon the forehead.

A blessing upon different trades is often quaintly invoked by having a trade-mark tatued. A milk vendor, or "gwalin," for instance, has Gopi, a goddess of the clan, drawn upon her person, while a sweetmeat seller's wife has a "karai," or pan used in the making of sweets, stamped upon her fore-arm. A fisher woman is stamped with a "machi," or sign of a fish, and a sweeper woman with a "jharoo," or broom.

Many tatu marks selected by the religious are designed to represent different deities, so that when, hereafter, the wearer is asked by her Creator whether she remembered the gods during her lifetime, she will be able to point to their image and superscription upon her arm in proof of having done so.



Fig. 2.—A Bheel Village.

The Bheels, an aboriginal tribe of the Central Provinces of India, are skin-marked after a different fashion. All the male Bheels brand the outside of their fore-arms with burnt rags. These brands are called "Dhamlas," meaning "self-imposed brands." There are usually four brands on the right fore-arm, and three on the left. The size of each is about an inch in diameter, and they are fairly circular in shape. The age at which they are burnt is about four years, when the Bheels are mere boys; and the season for branding is in the cold weather, between October and March.

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All the brands are burnt in on the same day, and a number of boys perform the operation together, each one cheering up the other. The process adopted is very simple. Small balls are made of the required size, and tapering to a point something like Spring onions. One ball at a time is placed on the spot to be branded and then set fire to. It burns fairly rapidly, and, when burnt out, has charred that portion of the skin directly beneath it, leaving a scar for life. The skin only is burnt, and not the flesh, but all the marks seen by me were clear and distinct. A good deal of pain is felt both during and after the operation, but the brave little fellows are encouraged to endure it manfully, and, being a semi-religious ceremony, it is gone through with great fortitude.

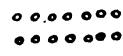
The reason for this burning is that the Bheels firmly believe that Ram, the Almighty, will not burn them for their sins in the world to come, if that burning is gone through on earth.

Boyhood is selected as the most suitable period, for wounds take less time to heal on the flesh of a strong, growing lad, and are not so very acutely felt by the young as the old. A secluded place, away from the village, is considered a lucky spot in which to undergo the operation, and the mothers of the lads are not permitted to be present ; sometimes the fathers also absent themselves, relying absolutely on their sons to fulfil their obligations to their caste as Bheels. No Bheel is considered to be a true Bheel unless he has his " Dhamlas."

C. H. DRACOTT.

Tatuing in India and amongst the Aborigines. 37

These designs are used by low caste Hindu women, and men and women of the Aboriginal tribes.

Part of Body.	Design.	Hindu Name.	Meaning in English.
Forehead		Satiya ...	... Mystic Cross.
Fore-arm, left		Gobri ...	... Female cowherd.
Forehead		Chand Tara ...	... Crescent and star.
Left hand, behind thumb...		Bichu ...	... Scorpion.
Fore-arm, left hand, inside		Sita ka puloo ...	... Sitas (a goddess) saree (dress).
Right and left temple ...		Tür ...	... Arrow-head.
Left shoulder ...		Am ka jhar...	... Mango tree.
Right wrist, outside		Poot...	... Beads.
Right wrist, inside...		Sarak ghur ka ...	... Road to our home.
Top of left shoulder		Am ka phul ...	... Fruit of the mango.
Left fore-arm, inside		Katar ...	... Dagger.
Right wrist, inside...		Katar ...	... Dagger.
Left wrist, inside ...		Katar ...	... Dagger.
Left fore-arm, inside		Batasa ...	... A sweet.

38 Tatuing in India and amongst the Aborigines.

Part of Body.	Design.	Hindu Name.	Meaning in English.
Right fore-arm, outside ...		Kagla	... Crows.
Ditto		Chakka Chakki	... Pair of brahmini ducks.
Left fore-arm, inside ...		Machi	... Fish.
Ditto		Sooa...	... Parrots.
Ditto		Sita ka Karai	... Sitas frying pan or boiling pot.
Back of left hand ...		Kamal ka phool	... The Lotus flower.
Percussion, right hand ...		Jao	... Barley corns.
Left fore arm, inside ...		Noi known ...	... Perhaps Sita mai ka puloo, or dress of Sita.
Left nostril		Boondi	... Drops.
Base of all fingers, right and left hand ...		Satya	... Mystic cross.
On feet, left instep ...		Danee	... Dots.
Left cheek		Boond	... Drop.
Centre of chin ...		Boonda	... Large Drop.
Left fore-arm, outside ...		Laung	... Cloves.
Ditto		Mor	... Peacock.
Between elbow and shoulder		Putli	... Dolls (mystic).
Left fore-arm, inside ...		Jhar	... Trees.
Ditto		Ram Luchmi ka joon	Ram and Luchmi, the couple.
Right fore-arm, inside ...		Noor ka joon	... Pair of peacocks.
Front of breast		Mor aur jhar	... Pair of peacocks and tree.
Feet		Phul	... Flower.

Some Interesting Essex Brasses.

ON three previous occasions, we have contributed to these pages¹ articles describing some of the more interesting monumental brasses to be found in this county. In the present article, we treat of and illustrate ten more such brasses, including several of the finest existing in the county.

The first we select for treatment is that to Sir John de Wautone (1347) and his wife Ellen (fig. 1), which lies in the north aisle of the nave at Wimbish and is one of the earliest and most interesting we have in Essex. The effigies are small and placed in the head of a very elegant octofoil cross, which, together with the marginal fillet on which was the inscription, is almost wholly lost.

The figure of the knight (about 19 ins. high) is also slightly mutilated, having lost both feet and the left leg up to the knee. The left leg has been lost recently, for it appears on the rubbing we reproduce (taken about 1885) and on others in our possession. The curious attitude in which the knight stands (that is, with a slight twist in his body) is found on most military brasses of this date. The feet rested, apparently, upon the ground and not upon the back of an animal. The armour depicted is of exceptional interest, as it marks a period of rapid transition. Bascinet and camail are worn, together with a jupon of early form, having a loose skirt, which falls almost to the knees and entirely conceals both hawberk and haketon, though these were worn beneath it. Only two other representations in brass of this early evolutionary form of the jupon remain, one of these being also in this county (at Bowers Gifford) the other at Elsing, in Norfolk. The arms appear to be encased entirely in plate armour. Three overlapping plates, known as épaulettes, protect the shoulders. Jambs of plate defend the shins, but mail appears at the back of the legs. There is no shield—an unusual feature on military effigies of earlier date than 1360.

¹ See *Reliquary and Illustrated Archaeologist* v, pp. 9-21 (1899); vii, pp. 73-88 (1901); and ix, pp. 145-162 (1903).

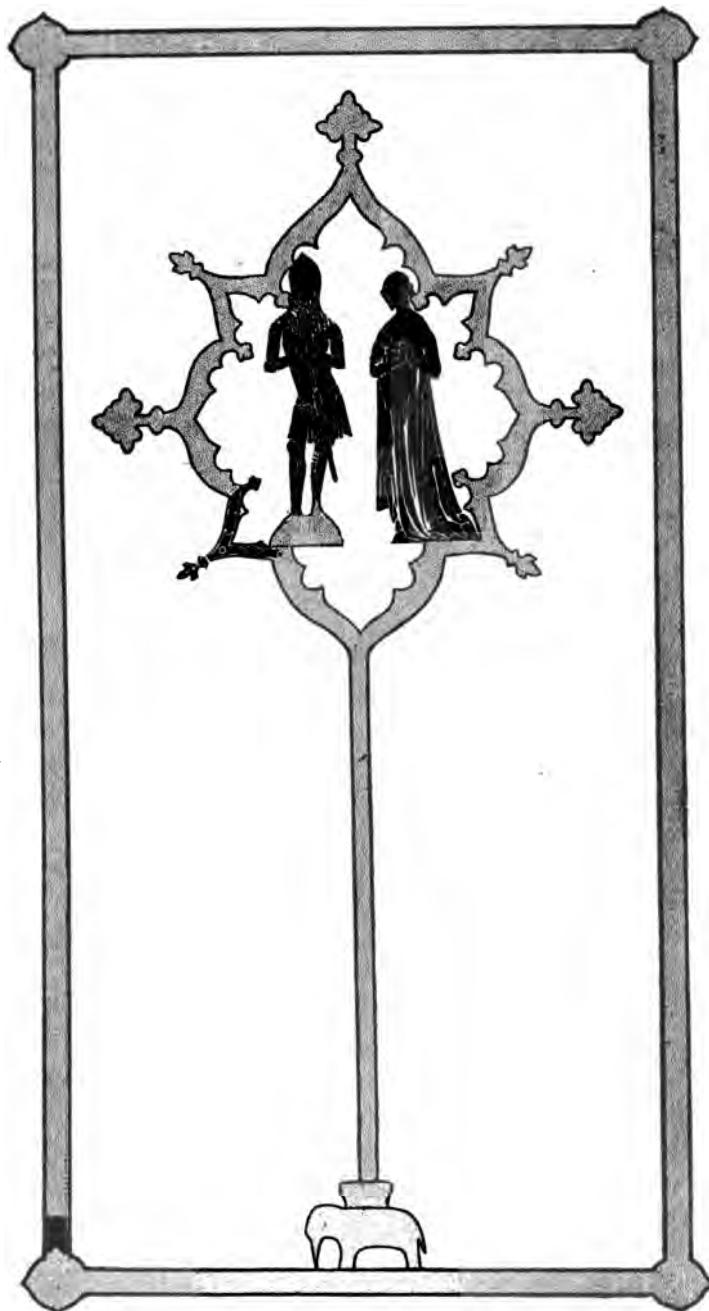


Fig. 1.—Brass of Sir John de Wautone (1347) and wife, at Wimbish.

The figure of the lady is, fortunately, still complete. She wears a long loose gown, over which is thrown a sleeveless mantle, fastened by a broad band across the breast. Her neck and chin are concealed

by the wimple. In most brasses of this century, the head is covered by a kerchief; but, in this case, the hair is uncovered, except for a fillet crossing the forehead, and is arranged in plaited rolls, falling on each side of the face.

The beautiful floriated cross (its head divided into eight compartments, four larger and four smaller) is now entirely lost, with the exception of one of the smaller divisions, which is, however, sufficient to give an idea of the elegance of design of the whole. Its matrix shows that the plain slender shaft rose from a "castle" on the back of an elephant. This animal is not often represented on brasses, and we know of no other representation of so early a date as this, but one of nearly two centuries later date is figured hereafter.¹

The border fillet (on which was the inscription) is now wholly lost, with the exception of one small fragment, which bears no lettering. At the corners were small plates, which bore, in all probability, the evangelistic symbols. Most of the inscription remained, however, when the Rev. William Holman, an Essex historian, visited the church about 1715, and his record of what then existed enables us to supply with some confidence the missing portions, which appear to have been two. If our surmise as to these is correct, the whole read:—

• [JO]HAN : DE : VAUTONE : CHIVALIER : ET :
DAME : ELLEN : [SA : FEMME :] GISUNT : ICY : DEU :
DE : IOUR : ALMES : EYT : MERCY :²

Sir John de Wautone, or Walton,³ lived at Tiptofts (anciently Walton's) in Wimbish, and was three times sheriff of Essex and Hertfordshire. In 1322, he was summoned to perform military duty against the Scots; in 1324, to attend the Great Council at Westminster; and, in 1345, to attend the King into France, with his complement of horses and men-at-arms.

From a military, we proceed to notice a legal, effigy—that of Thomas Rolf (d. 1440), Serjeant-at-Law, at Gosfield, whose brass (fig. 2), still in excellent condition, lies upon an altar-tomb on the south side of the chancel. It has lost, however, a mouth-scroll from above and a shield from below the figure.

¹ See page 47.

² [Jo]hn de Wautone, Knight, and the Lady Ellen [his wife] lie here. May God have mercy on their souls. Salmon says (*History of Essex*, p. 146) that the inscription still existed when he wrote in 1740.

³ Haines gives the name as Wantone, and all later writers have followed him; but this form is, we believe, without justification.

The effigy of the Serjeant (39½ ins. in height) is one of the very few existing brasses on which the costume of his Order is represented. It depicts him wearing a long, close-sleeved, cassock-like gown, under a shorter gown (or "tabard") with open sleeves, a fur-edged tippet, a fur-lined hood (ending in front in two lappets, very similar to the "bands" still worn by barristers), and the coif (a cap of white lawn or silk); the last-named forming the distinctive feature of the costume of the Order of Serjeants-at-Law.¹

The inscription is in Latin verse, such as was much in vogue at the time, and reads:—

*Quadrigeniteno : semel M quat. x num[er]ato : Juni viceno : septeno consociata :
Legi p[ro]fessus : hic Thomas Rolf requiescit : Morbis dep[re]ssus : huic
Xpe vera quies sit :
Es dedit ip[s]e satis : miserisq[ue] viis maculatis : Carc[er]e prostratis et
virginib[us] bona gratis :
Int[er] juristas : quasi flos enituit iste : mortis post istas : celis vival tibi Xpe :
Celi gemma bona : succurre reo Kat[her]ina : Mitis patrona : sis nunc Thome
medicina.²*

Holman, writing about 1715, says that the mouth-scroll formerly bore the legend *Ora pro me Sc^a Katerina*; but it is not clear whence he derived this information, for he says the scroll was lost when he wrote. The shield remained, however, in Holman's time, and it bore, he says, a "Cornish chough." The same charge appears also on an escutcheon of stone carved in one of the panels on the north side of the tomb, and the coat appears to be that of Rolf.³ Two other stone shields on the side of the tomb bear respectively Greene, of Widdington,⁴ and Coggeshall.⁵

Thomas Rolf was created a Serjeant-at-Law in 1415. The office was then one of great eminence in the legal profession, but the cost of maintaining the high social position which was inseparable from

¹ This costume, excepting the "bands" and coif, is identical with that of priests of about the same period who are represented in academic, but not Eucharistic, attire. See, for example, the priest (about 1450) at Thaxted, figured by us in *Trans. Essex Archæol. Soc.*, n.s., vii, p. 22.

² Fourteen hundred and forty : the twenty-seventh of June.
Here Thomas Rolf, a Serjeant learned in the Law, doth rest,
By mortal sickness overcome. May he with Christ be blest.
Large sums in charity he spent ; the lepers were relieved ;
Poor prisoners he helped ; and maids a marriage dower received.
Like some fair flower that decks the plain, his mind his labour graced :
Now, called from earth, may he, O Christ, with Thee in Heaven be placed.

A guilty soul God's pardon needs. Sweet Catherine, ever kind,
Pray God that Thomas now may life and healing find.

³ Burke gives (*Gen. Armory*) the arms of one branch of the family of Rolf as Argent, a raven sable; but most branches bear Argent, three ravens close sable.

⁴ [Gules] a lion rampant [per fess, argent and sable], crowned [or].

⁵ [Argent], a cross between four escallops [sable].

it was great, and Rolf did his utmost to escape it. Similarly, when he was summoned in 1431 to receive the honour of knighthood, he petitioned to be excused and his plea was allowed. He was twice married. By his first wife, Margaret (whose surname is not known), he had a daughter of the same name. His second wife was a daughter or heiress of Sir John Hawkwood (whose half-sister, Antiocha, married Sir William de Coggeshall). By this lady, Rolf had a daughter, Editha, who married, first, John Helion, and, secondly, John Greene, of Widdington. These alliances appear to have been thought sufficient justification for placing the arms of Greene and Coggeshall on the tomb.

Another legal brass, some thirty years later in date than the foregoing and of even greater interest, is that at Dagenham to Sir Thomas Urswyk, Kt., Chief Baron of the Exchequer (d. 1479), his wife Ann, four sons, and nine daughters (fig. 3). It lies upon an altar-tomb in the north side of the chancel, and is partly covered by a fixed wooden partition, so that a complete rubbing cannot now be taken of it. The marginal inscription (on a fillet let into the channeled edge of the slab) and two of the four shields

which complete the memorial are lost.¹ The plate on which the sons are engraved is also now lost, but it existed a few years ago, when a rubbing now in the possession of the Society of Antiquaries was taken. From this rubbing, we reproduce both the sons and that portion of the brass which is covered.

¹ The inscription was lost when Mrs. Ogborne, an Essex historian, wrote, in 1814,



Fig. 2.—Brass of Thomas Rolf (1440),
Serjeant-at-Law, at Gosfield.



The effigy of the Judge differs in many respects from that of Thomas Rolf, Serjeant-at-Law (d. 1440), figured above. In the first place, the Judge's feet rest upon a lion and a rosary hangs from his girdle on his right side. In the next place, the Judge does not wear the coif. Possibly, as Mr. Herbert Druitt has suggested,¹ this is because the brass was engraved before he became a Serjeant, which he did only in the year of his death (1479). Further, the Judge does not wear either hood or tippet. Over his gown, he wears a flowing sleeveless robe, open down the right side and fastening over the right shoulder, which is very similar to that worn by Sir Peter Arderne, also a Chief Baron of the Exchequer (d. 1465), at Latton, in this county, who, however, wears coif, hood, and tippet, as does Rolf.

The sons (who all died during the life of their father) are attired very simply in long plain gowns, girdled at the waist, and having tight-fitting sleeves.

The figure of Lady Urswyk affords a most excellent example of what is known as the "butterfly" head-dress—a huge wired framework worn on the back of the head and having the hair strained over it, the whole being covered with a light veil. There are, indeed, few brasses extant which show this form of head-dress in greater perfection. The lady wears a plain sleeveless cloak, fitting very loosely round the neck and open down the front, so as to show her very *decolleté* gown beneath it. This is trimmed with fur round the breast and has tight-fitting sleeves, which terminate in expanding bell-shaped cuffs, extending to the base of the fingers, thus covering the greater part of the hands. On her fingers, jewelled rings are seen. A tiny toy-dog, wearing a collar with bells, rests on the folds of the gown at her feet. From a very handsome necklace, surrounding her bare neck, hangs a fine jewel.

The effigies of the nine daughters are of exceptional interest. The eldest is in the dress of a nun.² The two next (who were married³) are dressed exactly as is their mother (butterfly head-dress and all), except that they lack the over-cloak and necklace. The remaining six daughters (who were all unmarried, so far as is known⁴)

¹ *Costume as illustrated by Monumental Brasses*, p. 228 (1906).

² Messrs. T. A. & W. Urwick state (*Family of Urswick*, p. 73: 1893) that she was probably a novice of the Abbey of Furness. They state also that she was probably an only child of Sir Thomas by a first wife, *née* Needham, but this seems unlikely. Sir Thomas's mother appears to have been a Needham.

³ They were, respectively, Catherine, wife of Henry Langley, Esquire; and Ann, wife of John Dorwood, Esquire.

⁴ It is recorded that three of them died during the life of their father. The fact that the six are arranged in two rows of three each was intended, perhaps, to indicate that three were living and three dead.

are all attired like their two married sisters, except in regard to their head-dresses. In place of the butterfly, they all wear the tall "steeple" head-dress, but without the light veil usually attached to it. Beneath this, their long hair hangs loosely down their backs, as is usual on effigies of unmarried ladies. This style of head-dress, though worn commonly by young ladies at this period, is very rarely represented on brasses—in fact, we can cite no other example. Both butterfly and steeple head-dresses were worn of such size at this time that it became necessary, it is said,¹ to widen and heighten the doors of the palace at Vincennes, so as to admit ladies wearing them !



Fig. 3.—Brass of Sir Thomas Urswyk (1479) and wife, at Dagenham.

¹ See Strutt, *Dresses and Habits*, ii, p. 246 (1799).

The inscription has long been lost. Even in 1631, when Weever wrote, only two small fragments remained. These read, he says :¹
 "Here lieth Sir Thomas Urswick, Knight, Recorder of London, who died"

The shield, now lost, above the Judge's head bore, no doubt, the arms of Urswyk.² That above the lady's head bears the arms of Rich,³ to which family she belonged. That below the Judge bears Urswyk impaling Rich. That, now lost, below the lady probably bore Urswyk.

Sir Thomas Urswyk was chosen Common Serjeant of the City of London in 1453 and Recorder in the following year. In 1461 and again in 1467, he was chosen to represent the City in Parliament. Having abandoned the cause of King Henry VI. and espoused that of Edward IV., he was knighted in 1471 and made Chief Baron of the Exchequer in 1472, holding that office till his death. He resided at, and probably built, the mansion known as Mark's, in Dagenham, which was pulled down in 1808.

MILLER CHRISTY,
 W. W. PORTEOUS,
 E. BERTRAM SMITH.

¹ *Funerall Monuments*, p. 601.

² Quarterly: first and fourth [Argent], on a bend [sable] three lozenges [of the first], on each a saltire [gules], for Urswyk; second and third [Argent], a bend engrailed [azure] between two (?) stags' heads cabossed [sable] for (?) Needham,

³ [Sable], a chevron between three crosses-botonnée [argent].

Notes on Archæology and Kindred Subjects.

PRE-CONQUEST CROSS AT ROLLESTON, STAFFS.

THE remarkably fine wheel-headed cross which now stands at the base of the tower in the Churchyard at Rolleston, Staffordshire, deserves description as well for its size and beauty as for the fact that within the last fifty years it has migrated from another part of the county. For many years this cross formed part of the floor of the church porch at Tatenhill, near Burton-on-Trent, some eight miles distant from its present position. It was subsequently removed to the grounds of Rolleston Hall, where it remained until 1897, when it was placed in the churchyard by Sir Oswald Mosley, Bart. Much of the ornament has thus unfortunately perished.

The head consists of an equal-limbed, pierced wheel-cross with ends broadly expanded and recurved, and with a central boss within an encircling ring. The outer circumference of the lower arm on each side is ornamented with a single cord interlacement forming two Staffordshire knots united by their free ends. When the rim of the horizontal arms is reached the plait work gives place to a chevron ornament, which, however, can only be traced for a little distance round the circumference. The upper part of the head has been considerably thinned to decrease the weight, and it is uncertain whether the rim of the upper vertical arm, which is smaller than the other arms, was ever ornamented. It has been urged that the height of the cross in its original state would have rendered such ornamentation unnecessary, as this part of the head would not have been visible. Apart from the fact that there is no evidence that the cross has been shortened to any considerable extent, the completion of the ornament upon other crosses of considerable height would seem to render "scamped work" of this kind in the highest degree unlikely. Upon the front there are now no traces of the original decoration, except upon the left limb, which shows traces of an interlacement forming a triquetra. Doubtless the other arms were similarly ornamented.

The shaft in front shows only the outlines of a rectangular panel, which can be seen to be complete below immediately above the socle.

The left side has suffered less from attrition, and a plait-work design can be made out enclosed in a panel terminating at the same level as the panel upon the front. The exact design can hardly be traced.

The completion of the entasis and the breadth of the shaft at its base, together with the termination of the panels upon the front and side at the same horizontal level immediately above the base seem to point to the assumption that the height of the cross has never been



Pre-Conquest Cross, Rolleston, Staffs.

much greater than at the present time, and although the size of the wheel head detracts from the gracefulness of the monument, which appears top-heavy, yet if mounted upon a suitably raised base, this apparent disproportion would be diminished.

No traces of ornament can now be made out upon the back or upon the right side of the shaft.

The measurements are as follows :—

Height from base of shaft to summit of wheel	5 ft. 10 ins.
Diameter of wheel-head	3 ft. 2 ins.
Diameter of central boss and ring	9 ins.
Diameter of pierced holes	9 ins. by 6 ins.
Width of shaft at base	1 ft. 8½ ins.
Thickness of shaft at mid-height	1 ft.

The type of wheel-head is unusual, but is probably a development of Mercian rather than of Northumbrian art, although there are traces of the type having passed northwards into Northumbria. In the Museum at York is the head and a portion of the shaft of a cross from Cheadle, Cheshire (described and engraved in Earwaker's *History of Cheshire*), which appears to have a generic affinity with this type. Here, however, the head does not form a complete wheel, but a Latin cross with the limbs widely expanding distally and with two lateral extensions from the neck of the shaft, which thus form the fourth arm of an equal-limbed cross. The centre is occupied by a boss encircled by a ring, and the shaft is decorated with an interlacing design within panels. There is, however, a marked difference between the Rolleston wheel-head and those, for instance, at Stonegrave or Topcliffe, in the North Riding of Yorkshire, both of which have expanded ends to the arms, and may be cited as typical Northumbrian examples.

Mr. W. G. Collingwood, F.S.A., inclines to the belief that these wheel-headed crosses are later than the Danish Conquest. This and the finished workmanship of the cross suggest the later part of the tenth century as a possible date for its erection, but the destruction of the details of the sculpture is such that it is now impossible to obtain help in the determination of its age from the character of the ornament and tooling, and without this help no definite opinion is possible. There is a tradition that a cross formerly stood not far from the confines of Needwood Forest, at Horninglow Cross, near the boundary of Tatenhill, and the suggestion that the cross now described formerly stood on this spot is a tempting one.

G. A. AUDEN.

ATHOS AND ITS SEAL.

JUTTING out from the Chalcidice Peninsula into the Ægean Sea are three promontories. The easternmost of these, Hagion Oros—the Holy Mount—has a history peculiar to itself; a government different from that in any other place in the Turkish, or other, empire; it has a population of males only, and a sanctity unequalled in the estimation of the members of the Greek Church.

This promontory, or peninsula, about thirty-one miles long and six miles at its greatest breadth, is a chain of hills, gradually rising towards the south to a solitary peak 6,346 feet above the sea. The isthmus

connecting it with the mainland is about a mile across, and through this the Persian King Xerxes, when invading Greece, cut a canal for the safe passage of his fleet, and thus escaped the fate attending the ships of Mardonius, which were shattered to pieces some years before whilst attempting to round the cape. By making this canal Mount Athos virtually became an island.

That Athos has long been inhabited we know from various ancient authors, who mention five towns built thereon; but when it became exclusively ecclesiastic is unknown, though from a document of the Emperor Basilius, dated A.D. 885, we learn that it was then the habitation of hermits.

Mount Athos is looked upon as the cradle and stronghold of the Greek Church, to gaze upon which—even from afar—fills the bosom of an Orthodox Churchman with content, and prompts him in all earnestness to say *Nunc Dimittis*.



The Seal of Athos.

Near the Laura, the principal monastery on the Mount, is a witness of the only energetic effort of the Latin Church to extend its influence to the peninsula. Pope Innocent III. attempted to latinize Athos by founding the monastery of Omorphonò, in which he placed monks from Amalfi. It was, however, unsuccessful, and the ruins only remain of the buildings, the monument of a movement which has served to intensify the embitterment of the Greeks towards the Latins.

Since the year 382 it is said that no woman has set foot upon that sacred soil, indeed, no female of quadruped nor of fowl is tolerated so far as it is possible to prevent such contamination.

The legendary origin of this severe prohibition is attributed to a miraculous icon of the Blessed Virgin, which demanded of the Empress Pulcheria the meaning of her presence in the Church of Vatopedi, to which she had been a magnificent benefactor. The icon is said to have addressed her thus:—"What do you, a woman, here? True, you are a queen, but there is another queen here. Depart from this church, for women's feet shall no more tread this floor."

In the fifteenth century, when the Christian Empire of the East was conquered by the Mohammedans, the monks of Athos had no option but to acknowledge their new rulers, and their land was incorporated into the Ottoman Empire in 1448. They did, however, succeed in retaining their old privileges and self-government from the Sultan Murad II.

The Turkish staff, which was then placed in residence on the Holy Mountain, consists of a *caimacan*, or governor, his secretary, a constable and his attendant, a sergeant and ten zaptichs, a customs officer with eight assistants, and an officer of health.

The duties of these officials are to collect taxes and to answer for the good order on the Mount ; but only in the capacity of police. If an offence be committed they have to arrest the culprit and hand him over to the Holy Synod for trial, when, if found guilty, he is returned to the caimacan for punishment.

Except for this Moslem suzerainty, the inhabitants remain a self-governing monastic republic.

There are twenty monasteries on the Mount, with numerous Sketes, Kellia, and Cathisma, more or less dependent on them. A Skete is a dependent priory ; the Kellia are small establishments of five or six monks with their own church and land, and have to provide their own food ; a Cathisma is a hermitage, the hermit depending for his sustenance on that monastery to which he owes obedience.

All the monks live—as commonly asserted—according to the Rule of St. Basil, though, in fact, there is no formal code compiled for their observance as in the monastic system of the Western Church. They follow the canons of the *Concilium in Trullo* of the sixth Ecumenical Council, and are divided into two classes, the coenobite and the idiorhythmic. The former have everything in common and are governed by an abbot ; while in the latter each monk lives in his own suite of apartments, or shares his cell with another brother, according to his circumstances.

Until the end of the sixteenth century the supreme government was entrusted to one man, called ὁ πρωτος, but since that time it has been in the hands of a Synod, which usually sits every second day in the Synod-room adjoining the Church of Protaton, in Karyes.

Karyes is, so to speak, the capital of Athos ; it is the only town on the Mount, and there the representatives of the Ottoman Government have their quarters.

The "Holy Synod of Mount Athos" is composed of twenty-five members, and is the Parliament, Criminal Court, and Court of Appeal in matters both religious and secular.

Each of the twenty monasteries elects a representative, called the *antiprosopoi*, on the first of January ; the elect of the Laura is the *proedros*,

or president. In addition to these there is a sort of Cabinet Council composed of four *épistatai* and the *proepistates*; the latter—the head of the council—is elected in turn by five of the greater monasteries, viz., The Laura, Vatopedi, Chiliandari, Iveron, and S. Dionysius; while the other fifteen houses elect the four *épistatai* on the first of June.

The Synod receives an annual tax from each monastery of 150 piastres (equivalent to about twenty-four shillings) for every monk in the house; 130 piastres for each monk living without; and from each monk in a skete 100 piastres. From the fund thus gathered seven hundred and twenty-five pounds are paid to the Turkish Government, and the remainder supports the Synod's guard of twenty Christian soldiers, pays for the repair of the roads, and the general expenses of the promontory.

No decision of the Synod nor any document issued by them is of any effect unless sealed by the seal of the republic; and no deed can receive the impress of this seal unless the *épistatai* are unanimous, when they are considered as but one person. This brings us to our subject—the Seal.

The Seal of Athos is of silver, divided quarterly into four parts. One quarter is deposited in the hands of each of the four *épistatai*; the *proepistates* alone holding a key for uniting them.

When the acts of the Synod are decided—provided the *épistatai* concur—and are rendered in writing, no signature is appended, but the document is inscribed:—

“*All the Overseers and Governors of the Twenty Sacred Monasteries of the Holy Mountain Athos in Synod assembled.*”

Each of the *épistatai* then places his quarter of the seal face downwards on the table, which thus forms half a sphere, and the secretary unites them by means of the key. The seal, thus complete, is blackened by the smoke from a candle and the instrument stamped; the secretary then unlocks the seal, and returning each part to its respective custodian, he retains the key.

The seal is engraved with a representation of the Blessed Virgin Mary with hands outspread, betokening her protecting embrace of the religious of the Mount. Within a circular aureole, held in the folds of the robe of the Virgin Mother, is the Divine Infant in the act of benediction, with the fingers placed according to the art of the Greek Church. Within the aureole are the sacred monograms IC, XC, while at either side of the Virgin's head is M-P and Θ ς, the monograms for the “Mother of God.”

Around the figures a band contains the inscription in Greek and Turkish characters—“Seal of the *épistate* of the Community of the Holy Mountain.”

J. CHARLES WALL.

Notices of New Books.

“THE CATHEDRALS AND CHURCHES OF NORTHERN ITALY.”¹ Mr. Bumpus has long been well known to all students of ecclesiastical architecture by his previous works, particularly for that highly interesting volume on the Cathedrals and Churches of North Germany, which was originally published in 1903. The present volume is, to our mind, the best that Mr. Bumpus has hitherto produced, showing the general truth of that quaint Spanish saying, that “an author’s pen, like children’s legs, improves with exercise.” No two tastes precisely agree, even amongst those of fairly similar sentiments ; but, in the opinion of the writer of this short notice, the whole of this fair-sized book from cover to cover is full of instruction, eminently readable, and, in short, in every way desirable.

The introductory sketch of Italian Church Architecture is full of technical accuracy, combined with the results of matured critical studies ; whilst, at the same time, it is written in an easy and almost conversational style, which is certainly calculated to attract the general reader, though it may possibly not commend itself to those who may be merely mechanical architectural students. A certain amount of devout ecclesiology is introduced into this and other parts of the volume, but it is done after such a genuine fashion that it can scarcely offend any but the most soulless of critics. For, after all, it is as impossible for a genuine agnostic to appreciate or thoroughly grasp the leading principles of buildings devoted to the worship of the Great Unseen, as it is for an unbelieving architect to bring forth a truly satisfactory scheme for any devotional great church or cathedral. Mr. Bumpus, in one place, where he states that this book, like its fellows, is treated from an ecclesiastical standpoint, draws a pertinent distinction between ecclesiology and mere archaeology.

He says : “Ecclesiology devotes its energies, not only to the architecture of the fabrics themselves, but to the reverent serving and adorning of churches in the best and fittest manner possible, while antiquarianism is, in itself, a mere branch of secular learning.”

The writer began his pilgrimage in Northern Italy, at Trent, a place which is far less visited than it deserves, for it possesses in its cathedral church one of the most refined specimens of late Romanesque architecture in the south of Europe, which is, happily, unspoilt by Renaissance overlayings or accretions. After this follow accounts, written in an unconventional but pleasant style, of visits that were made respectively to Verona, Vicenza, Padua, St. Mark’s, Venice, and Torcello, Ferrara

¹ *The Cathedrals and Churches of Northern Italy*, by T. Francis Bumpus. Pp. xi. 371, illustrations 81—9 in colour ; price 15s. net. T. Werner Laurie.

and Bellona, Ravenna, a large group of the Lombard cathedrals and churches, and, finally, to St. Ambrose's and the cathedral church of Milan.

Most of the numerous illustrations are of much merit. There is a particularly delightful general view of the city of Verona from the north; and other of the photographic reproductions, both of whole buildings and of details, possess much charm. We should, however,



The Shrine of St. Augustine, Pavia.

have preferred some of those that are given in colour—notably the frontispiece—if they had been left in monotone. The pictures are by no means confined to the exteriors or interiors of the more remarkable fabrics, but some of them give interesting pictures of details, such as the Shrine of St. Dominic and the altarpiece in St. Francesco, in Bellona, or the altar frontal in St. Ambrose, Milan, and the Shrine of St. Antonio, Padua.

As an example of these we give the plate on the Shrine of St. Augustine, Pavia,¹ which is one of the richest Italian works of its class and date, though hardly so well known as several of its fellows. It was designed in the middle of the fourteenth century. There is still some uncertainty as to the artists' names, though Vasari states that it is the work of Agostino and Agnolo Di Siena. This shrine, after a sojourn of nearly a century in the unfinished transept of the Cathedral, has been restored to its rightful place in the apse of St. Pietro. The figure subjects in the three gables and in the upper section of the shrine represent miracles attributed to the saint. The image of St. Augustine himself is nearly hidden from view beneath the central canopy ; the figures round him, as well as those of the panels at the base, represent different prominent saints that his order produced. The larger figures, standing on brackets, represent the liberal arts and cardinal virtues. The whole of the figures, which number two hundred, are beautifully executed in white marble. This rich shrine now stands on a modern altar of coloured marbles, within which are the remains of the great Latin doctor.

A useful appendix to the volume contains a list of some of the most remarkable pictures and wall-paintings in the churches described or alluded to in the preceding pages.

J. CHARLES COX.

"OLD ENGLISH GOLD PLATE," by E. ALFRED JONES (Bemrose & Sons Ltd. ; price 21s.). Mr. Jones has given us in this handsome volume yet another proof of his expertness in dealing with the subject of old plate. This is, we believe, the first time that a monograph has been attempted on gold plate, and the result is the production of a technical account of all such plate throughout England which has any claim to be considered old, together with an historical and eminently readable introduction.

The fact which will probably strike most readers with surprise on consulting this volume is the paucity of the pieces of this precious metal now extant. It is commonly supposed that the collection at Windsor Castle is rich in historic gold pieces, but the reverse is the truth ; Edward VII. merely possesses three pieces of English gold plate anterior to the reign of Queen Victoria, and these are only of nineteenth century date, viz., a salver of 1821-2 made from snuff-boxes presented to the Duke of York by various public bodies, and a covered cup and large tray which date from the Coronation of George IV.

The more celebrated churches of England in earlier times—cathedral, collegiate, monastic, or parochial, were usually possessed of church goods or ornaments of the most precious metal, in the shape of chalices, patens, crosses, cruets, censers, etc. The whole of this wealth of vessels of pre-Reformation dates have disappeared, with a solitary exception. At Corpus Christi College, Oxford, is a fine example of a gold chalice and paten, bearing the London date-letter for 1507-8. The chalice which stands 6 ins. high, has a deep conical bowl ; the hexagonal stem has a large knob with traceried openings, enamelled with flowers in ruby, red, and green ; and the foot is engraved with six canopied subjects, representing the Crucifix,

¹ We are indebted to Mr. Werner Laurie for the use of this block,

Our Lady and Child, St. Jerome, St. Augustine, St. Margaret, and St. Mary Magdalene. The plain paten has the Vernicle in the centre. This gold chalice and paten, together with a silver crosier and salt, were given to the College by its founder, Bishop Fox, of Winchester.

The next oldest English gold plate is a chalice and paten at Clare College, Cambridge, unmarked, but *circa* 1618. This tall plain chalice, 11½ ins. high, with deep beaker-shaped bowl, was the gift of William Butler, a celebrated physician born in 1535, and educated at Clare Hall. He died in 1617, and by his will directed that the large sum of £260 should be expended in the purchase of "a very substantial and fair Communion Cup, of the most purest and fine gold that can be found," for the use of the College Chapel. Both chalice and paten are engraved with suitable texts in Latin.

The Chapel Royal of St. James' Palace possesses in gold plate two chalices and three patens, all *circa* 1690, with the royal arms of William and Mary.

The only other piece of old gold plate of an ecclesiastical character now extant is of later date by upwards of a century. It is a christening font or bowl, bearing the London date-letter of 1797-8, in the possession of the Duke of Portland. This fine piece of plate, weighing 245 ozs., was expressly made for the christening of William Henry, Marquis of Titchfield, eldest son of the fourth Duke of Portland. The "font" consists of a beautifully-wrought circular gold bowl, with classical ornament in relief, and supported on four cherub feet. On the square gold pedestal are represented the standing figure of Faith and the seated figures of Hope and Charity.

In addition to the plate already mentioned, there are about five and twenty secular gold pieces, chiefly covered cups, of the seventeenth and eighteenth centuries, belonging, for the most part, to leading members of the nobility. The Duke of Devonshire has a beautiful gold ewer and dish of classical design, bearing the London date-letter of 1701-2, and the mark of the maker, Pierre Platel. Earl Spencer possesses a magnificent and massive pair of ice-pails, weighing 365 ozs. 5 dwts.; they are the remaining two of a set of four presented by Queen Anne to the Duke of Marlborough; their height is 10½ ins.

A highly singular piece of racing plate is a gold tea-pot, unmarked, but *circa* 1735, now in the possession of Mr. Leopold Rothschild. This globular tea-pot bears on the obverse the royal arms, and on the reverse a jockey on horseback and this inscription: "Legacy, 1736." It was the King's Plate for mares, and was won in April, 1736, at Newmarket, by "Legacy," a black mare foaled in 1730. The Newmarket races also gave birth to other gold pieces, four of which survive in the shape of cups. Two of these racing trophies, of the respective years 1705-6 and 1717-18, are owned by the Earl of Yarborough; the other two, of 1705-6 and 1710-11, have several times changed hands.

The illustrations of all these pieces are admirable throughout, whilst the introduction abounds with information as to the gold vessels which have long ago disappeared. Winchester Cathedral possessed much gold plate in pre-Conquest days, and it is on record that Bishops St. Ethelwold and St. Elphege both sold some of it for the relief of poor sufferers from famine. Much ecclesiastical plate—both gold and silver—went to help in the Crusades and, afterwards, to furnish the ransom of Richard I., whilst not a little was claimed for state purposes in the reign of Edward III. Several inventories of the thirteenth and fourteenth centuries show the almost marvellous wealth of vessels and ornaments in our larger churches. Henry III. made splendid gifts of vessels of pure gold, not only to his favourite Westminster Abbey, but also to Christ Church, Canterbury. In addition to a great number of other articles of solid gold, Westminster had eight chalices and patens of that precious metal, and Canterbury and St. Paul's each six. The shameless

spoliation effected by Henry VIII., and completed by Edward VI., under the name of religion, stripped England's churches of gold plate (in addition to silver and silver-gilt) to the value of at least £250,000.

The Commonwealth struggles are responsible for the disappearance of golden regalia and royal plate, as well as of not a few pieces in collegiate, corporate, or private hands.

This volume is good and desirable throughout in every way ; it is almost certain to ere long rise in price.

"THE GILD REGISTER OF STRATFORD-UPON-AVON," edited by Rev. J. HARVEY BLOOM (Philiimore & Co., pp. xi., 296 ; price 21s.). A hospital or fraternity of the Holy Cross was founded at Stratford-on-Avon in 1269 by Godfrey Giffard, Bishop of Worcester, for needy brethren and sisters, and for needy priests following the rule of St. Augustine. In 1405 this fraternity of the Holy Cross became associated with two other old gilds, of St. John Baptist and St. Mary, the first of these losing its hospital character, and the three becoming a powerful social and religious gild.

A register book of this gild is, fortunately, extant, in the hands of the Corporation of Stratford-on-Avon, extending from 1406 to 1535 ; it is a paper folio volume of 178 leaves. After setting forth the highly interesting ordinances for the rule of the gild, the book consists of a continuous record of admissions, with an account of the entrance fee or fine paid by the new member, and the name of a surety in cases where the payment of the fine extended over a certain period. Relatives or executors not infrequently sought for the admission of persons deceased on the gild, who thus became sharers in the masses and in the prayers of the members. A large proportion of the entries show that man and wife joined at the same time ; this was probably for the most part, done at the time of marriage. The entrance fee varied largely, and seems to have been apportioned according to the position and means of the applicant. In 1406-7 the usual fee for man and wife was 40s., and 20s. for a single person ; but one couple paid 53s. 4d., and another couple 26s. 8d., whilst a chaplain paid 13s. 4d., and two women 6s. 8d. each. At a later date the fees were yet more variable, and, usually, on a lower scale : thus in 1448-9 many couples only paid 13s. 4d., and single members 6s. 8d. ; but William Somervyle, lord of Aston Somervyle, esquire, and Katherine, his wife, were fined 20s.

Much interest pertains to the occasional payment of the admission fee in kind, or in labour or skill. In 1414, John Ryeton, cook, of Warwick, and his wife made fine that he will be cook each year at the common feast of the gild during his life, taking nothing from the gild each year except his hood. In the following year John Pryne, master-cook of the Earl of Warwick, made fine for himself and his wife that he would always be glad to give advice and aid if forewarned annually during his life, and that he would come and labour at the common feast—if he laboured to have his hood, but not otherwise. In 1418 John Smith, for himself and wife, made fine to provide a clock looking into the street, with a dial and one hand, and to keep the clock without any stipend for four years.

Among other fines in kind were the providing of four loads of plaster-of-Paris with four days' labour, the making of two rooms for the cook in the garden, supplying firewood to the value of 26s. 8d., the making of the devotional wax-lights of the gild for ten years, the presenting of divers church vestments, and the giving of ten couples of ewes and lambs, of a hogshead of red wine, and of two silver spoons.

The constitution of the gild, so far as membership was concerned, was thoroughly democratic. The brothers and sisters were of every condition of life ; they included a royal duke (George, Duke of Clarence), Edward, Earl of Warwick, many knights (such as Sir Gilbert Talbot), esquires, gentlemen and gentlewomen, bailiffs, stewards,

merchants, numerous servants, varlets, husbandmen, labourers, and handmaidens. Among the ecclesiastical members were bishops (such as the Bishops of Lincoln and Bangor), abbots, priors, canons, doctors of divinity, rectors, vicars, chaplains, hermits, monks, and friars.

There were trade-members of almost every variety, such as arrowmakers, bakers, barbers, bargemen, barkers, bellfounders, bowyers, butchers, cappers or cap-makers, cardmakers, carpenters, chandlers, chapmen, coopers, curriers, drapers, dyers, fishmongers, foresters, fullers, girdlers, glaziers, glovers, gravers, grocers, hosiery, ironmongers, leathercutters, masons, mercers, millers, minstrels, painters, parchmentmakers, pewterers, sadlers, salters, scriveners, shepherds, shoemakers, skinners, slaters, smiths, tailors, tanners, vestment-makers, warreners, wax-makers, weavers or webbers, wheelsmiths, and woolpackers.

The printing of this register will prove to be of great value to topographical writers and to genealogists. Many of the enrolled names are of historic or interesting families, and include Athelstone, Aubrey, Balderick, Baldwin, Beauchamp, Beasant, Compton, Curzon, Egerton, Eyre, Finch, Fairfax, Greville, Harcourt, Ireton, Lacy, Luke, Mayo, Neville, Quinton, Shrewsbury, Spencer, Talbot, Wilmot, and Winstanley. In compiling lists of the superiors of Warwickshire and neighbouring religious houses, these enrolments will be helpful; and particularly with regard to the holders of benefices, for the rectors or vicars of upwards of a hundred parishes are mentioned, and just at a time when episcopal registers are often defective.

Such a book as this would be comparatively valueless if it were not for an index, and this index, of some sixty double-column pages, is almost perfect. About the only blemish we have noticed in this volume is a small but curious one: "corviser" is surely an old term for a shoemaker, but it is here explained as a basket-maker. It might, too, have been well to explain (as could readily have been done in a single word in the index) that "walker" was an equivalent term for fuller. "Coclia" ought also to be rendered spoons, and not shells.

"SCALACRONICA," as recorded by Sir THOMAS GRAY; translated by the Right Hon. Sir HERBERT MAXWELL, Bart. (James MacLehose & Sons; 24s. net) Sir Thomas Gray, of Heton, the son of a knight who bore the same name with much distinction in the Scottish wars of Edward I. and Edward II., was the Constable of Norham Castle, which stood just within the English border under Edward III. It was a fortress of much importance, as it commanded one of the chief fords on the Tweed, and was the object of almost incessant attack by the Scots. In August, 1355, the Earl of March prepared an ambush on the northern side of the river, and sent Sir William Ramsey with a party of four hundred spears to raid the English farms. Ramsey, returning with his booty, rode near to Norham Castle; Sir Thomas, as had been expected, sallied out briskly with a small force, and fell into the trap prepared by March. The English, taken in front and rear, were soon overpowered, and Gray, with his son, were taken prisoners. Unable to raise the demanded ransom, they lay for two years captive in Edinburgh Castle; there Sir Thomas had the good fortune to have the run of a fairly well stocked library for those days, and being, which was most exceptional at that era, a literary knight, he passed away the time in the compilation of a history of Britain. As he himself says in what we should now term the preface: "He perused books of chronicles in verse and prose, in Latin, in French, and in English, about the deeds of his ancestors, at which he was astonished; and it grieved him sore that until that time he had not acquired a better knowledge of the course of the age. So, as he had hardly anything else to do at that time, he became curious and thoughtful how he might deal with and translate into shorter sentences the chronicles of Great Britain and the deeds of the English."

He calls this work *Scalacronica*, that is, the ladder chronicle, a title apparently suggested by the crest adopted by the Gray family, namely, a scaling ladder. The earlier part of this survey of history is not worth much attention. It begins with the story of the Creation, and consists almost entirely of transcripts of passages in such writings as those of Bede, Gildas, John of Tynemouth, or Higden. When, however, he reached the period covered by the actual experience of himself and his father, the chronicle becomes of incomparable value, as giving a true insight of Scottish and English history during the reign of the first three Edwards. Hitherto the original manuscript, which is in the library of Corpus Christi College, Cambridge, has only been given to the public in a brief English abstract by John Leland in the sixteenth century, and by Stephenson's edition of the portion beginning with the Norman Conquest, which formed one of the Maitland Club's publications in 1836.

Sir Herbert Maxwell, therefore, has done an exceedingly good work in issuing in a modern English version the whole of the *Scalacronica* that covers the reigns of Edward I., Edward II., and Edward III., dealing with scenes in which the author was either personally engaged, or of which he had heard from those who had been actors in the same.

The volume is brightened by the correctly blazoned arms of the principal English and Scottish knights mentioned in the chronicle, as designed by Mr. Graham Johnston, Herald Painter in the Court of the Lord Lyon.

"SOME DORSET MANOR HOUSES," by SIDNEY HEATH and W. DE C. PRIDEAUX. Pp. xxxvi., 280; forty drawings and ten brass rubbings (Bemrose & Sons; price 30s.). This handsome large quarto volume deals most effectively with a variety of the fine old manor houses and mansions with which this western county abounds. They are twenty in number, namely, Athelhampton Hall, Bingham's Melcombe, Bloxworth House, Canford Manor, Chantmarle, Charborough, Clifton Maubank, Cranborne Manor, Kingston Lacy, Lower Waterson, Mapperton, Melbury House, Parnham House, Foxwell Manor House, Trent Manor House, Warmwell House, Winterbourne Anderson, Wolfeton House, Woodsford Castle, and Wool Manor House. The architecture of each of these interesting houses is worthily treated by Mr. Heath's facile pencil, whilst the historical and literary associations are adequately set forth in the letterpress. The whole forms a most desirable volume, not only for the collector of Dorsetshire books or the lover of the varied beauties of that shire, but also for that large and increasing number of persons who appreciate the finer examples of the dwellings and homes of our ancestors.

One of the most delightful houses treated of in these pages is the home of Mr. Bosworth Smith, at Bingham's Melcombe. This manor house belonged for more than six centuries—namely, from about 1250 until a few years ago—to the one family of Bingham, without a break in the male succession. Situated deep down among the chalk hills, eleven miles from the nearest market town—Dorchester, Blandford, and Sturminster Newton being about equidistant—it is far less known than some of Dorset's historical mansions; but it has a charm and beauty all its own. As Mr. Heath well puts it: "Its atmosphere, its inner spirit is purely peaceful and domestic, conveying a sense of rest after everyday cares, and breathing off an ineffable repose and sanctified quietude." We are glad to note that Mr. Heath has a word to say of the great plants of hydrangea which so worthily crown the upper terrace; they were in the most exquisite full blossom of varying delicate tints on the occasion of a visit to this ideal old English house and garden, to our mind the most charming in all England.

Mr. Heath has been fortunate in securing a foreword from Mr. Bosworth Smith, which gives a succinct and happily phrased keynote to the book itself, "Dorset,"

he writes, "is rich above all, I think, in the number, the variety, and the beauty of its manor houses. An old manor house is, as it were, a dewdrop from the past—pure pellucid, peaceful; it seems to breathe the air and to estateau the fragrance of Chaucer and the Canterbury Tales. It is the survival, the personification of what was most lovable and domestic in the not very lovable or domestic times of the later Plantagenets, the Tudors, or the early Stuarts; but some of them, like the manor house in which it is my happiness to live, have practically no annals. It is the peace and restfulness of the centuries, and not their turmoil and their progress, that live and breathe and brood around them."

This brief notice must not conclude without a word of congratulation to both Mr. Prideaux and the publishers on the successful and original process adopted in the reproduction of the brasses.

"THE EARLY HISTORY OF BEDALE," by H. B. M'CALL (Elliot Stock. Quarto, illustrated; price 7s. 6d. net). In this handsome-looking volume there is a good deal of carefully planned information with regard to this interesting ancient market town in the north of Yorkshire. It is unfortunate, however, in its brevity, and we fear it is just one of those cases in which a decidedly incomplete monograph will have the effect of hindering the production of a more complete work. The student who is in the habit of consulting the original rolls and charters at the Public Record Office, and is not content with those which have been already calendared in print, will at once notice that various sources of information have been overlooked.

Moreover, much that is more modern, but of the highest value as illustrative of local history, has been ignored. The opening sentence of the preface deliberately claims for this book the well-being of a far longer period than is suggested by the title.

"I call this book," says Mr. M'Call, "*The Early History of Bedale*, because it is chiefly concerned with events which took place before the sixteenth century. In some respects the title is a misleading one, for I have not hesitated to avail myself of everything which has come to my hand, however recent, which is picturesque of life and manners in the Bedale of the past."

Nevertheless, in the very next paragraph the writer coolly states that there is "a large mass of manuscript in the parish chest" relating to the last two or three centuries, as well as the proceedings of the manor court of Bedale which have been left untouched! To those who know how to read them manorial rolls are the supreme and invariably interesting annals of parish life. Another highly remarkable omission is the neglect of the manuscripts at Carlton Towers, which literally brim over with quaint and entertaining details as to Bedale of the seventeenth century.

The really good part of this book is the account of the church, which well merits the careful description of an expert. This chapter has been wisely put in the hands of Mr. Charles Clement Hodges, of Hexham, whose name is a guarantee of accuracy. There are undoubted traces of a pre-Conquest fabric at the four angles of the nave of the present large church; the coloured ground plan, showing the successive work of seven different periods, is a model.

"GAMES OF THE NORTH AMERICAN INDIANS," by STEWART CULIN. Pp. 846; illustrations, 1,112. The annual report of the Bureau of American Ethnology in connection with the Smithsonian Institute, printed in 1907, contains an exceedingly valuable and long account of the games of the North American Indians by Mr. Stewart Culin. This monograph is of the highest value to folklorists and antiquaries; the collection of the data herein embodied has extended over a considerable number of years. The popular idea that mere games of chance or skill

are trivial in nature, and hardly worthy of careful research, must be considerably dispelled by such a volume as this. A study of it will convince any intelligent person that such amusements in comparatively savage life, though apparently played as a pastime and made the subject of reckless wagers, are, in reality, intimately connected with religious beliefs and processes, and that they have almost universally a devotional aspect, and, in some cases, divinitary significance.

It is scarcely possible to exaggerate the thoroughness of scientific accuracy applied to the science of games which is displayed in this really great work. It would require a whole number of *THE RELIQUARY* to treat this book in any extended fashion, for the subject is so largely diversified and covers so wide a field. A few figures will give some idea of its size. The large, and often closely printed, pages number 846, whilst the illustrations attain to the still higher number of 1,112. The games of chance include a great variety of dice games, which are sometimes played with circular bone dice ; but more often with what are termed bone-stick dice. Other dice are formed from wood, peach stones, plum stones, and shells. Certain tribes used the phalanges of seals for this purpose. Games of dexterity include archery and the hurling of darts or javelins, but are chiefly concerned with ball play. In certain kinds of ball play various sorts of rackets or bats are used, whilst there is every variety of football—both of Rugby and Association principles. Among minor amusements are the shuttlecock, tip-cat, quoits, swings, stilts, tops, pop-guns, and cats'-cradle.

A few of these games have been derived from European sources, and in other cases there has been a steady modification of old Indian customs under the influence of the Whites ; but in the majority of cases they are of purely ancient and local origin. Mr. Culin comes to the conclusion that the games of the North American Indians, though capable of being classified in a number of groups, are practically identical and universal among all the tribes ; he also holds strongly that as they now exist, " they are either instruments of rites or have descended from ceremonial observances of a religious character ; that their identity and unity are shared by the myths with which they are associated ; and that, whilst the common and secular object appears to be purely a manifestation of a desire for amusement or gain, they are performed also as religious ceremonies, as rites pleasing to the gods to secure their favour, or as processes of sympathetic magic to drive away sickness and even other evils, or produce rain and the fertilization and reproduction of plants and animals, or other beneficial results."

"**GREAT BUILDINGS AND HOW TO ENJOY THEM: NORMAN ARCHITECTURE,**" EDITH A. BROWNE (A. & C. Black). Pp. xvi, 136 ; illustrations, 48 ; price 3s. 6d. net. This volume consists of a short introduction dealing with the history of the Normans and their buildings, to which is prefixed a slight illustrated glossary ; and the main body of the work is made up of a series of forty-eight illustrations, reproduced from photographs, each having a descriptive note dealing with the history and peculiarities of the building represented. A work like this, which brings before the public in a convenient and inexpensive form such a number of architectural models, is to be welcomed, and, being free from the technicalities of a text-book, will be appreciated by those for whom it is obviously written. The introduction is lacking somewhat in definiteness, and, after reading it with care, one fails to understand what the author considers to be mainly characteristic of that phase of Romanesque architecture commonly called "Norman" ; while this uncertainty is increased by a study of the illustrations. The introduction properly deals with it as a style, although many of the buildings which are presented to us are selected only for their historical association with the Norman race : the subjects range from such acknowledged Norman churches as Durham and Barfreston to buildings erected in Sicily, whose only claim to the name is the fact that they were created for kings of Norman descent.

The selection of examples is not always fortunate. Durham is represented, not by its grand Norman nave, but by the Transitional and altered building of the Galilee : in the views of Waltham and St. Bartholomew-the-Great the principal part of the picture is occupied by the east end, which, in the former case, was an entirely new one designed by William Burges, and, in the latter, a modern apse for which, in the opinion of the late Mr. J. H. Parker, there was but little warrant. Mr. Parker is one of the authorities on whom the author relies, but had she read his studies of St. Etienne at Caen, she would scarcely have given the exterior of that beautiful church as an example of the Norman style, since its spires were erected after 1230, and the choir and apse are a seventeenth century reconstruction of a thirteenth century building. Her examples from Sicily are still more unfortunate, and, although she might have found work such as that in the Palazzi Montalto at Syracuse and Bonadonna at Girgenti which would compare with anything in England or Normandy, she has confined her attentions to Palermo and its vicinity. The buildings which she has selected to illustrate are all well known and typical examples of Graeco-Arab art without the faintest trace of Norman influence, although erected by the orders of the Norman conquerors ; and the celebrated Ponte dell' Ammiraglio is described as an old Norman bridge with pointed arches, although it was erected by Giorgios Antiochenos, a Syrian Greek. In spite, however, of such drawbacks, only perhaps important or obvious to the expert, the book is useful as a work of reference to those who wish to realise the aspect of buildings so frequently talked about.

J. TAVENOR-PERRY.

" ENGLISH CHILDREN IN THE OLDEN TIME," by ELIZABETH GODFREY. Pp. xviii, 336, illustrations 32 ; price 7s. 6d. (Methuen & Co.). Mrs. Godfrey has chosen a somewhat novel and interesting subject for her book, and has treated it in such a comprehensive and accurate manner, that it well deserves to be keenly appreciated by child lovers. We could almost wish that the book had been confined to the earlier days. It would not have lost much if the latter chapters, which deal with the child-life of the nineteenth century, had been omitted ; such an arrangement would have left more space for the discussion of the treatment of children of the previous centuries, a subject which, in some of its branches, is unduly curtailed. The accounts of genteel academies, dames' schools, or such places as " Do-the-boys-Hall," have frequently been discussed at length ; whereas the story of " The Church and the Children " in pre-Reformation days is open to far more elaboration than has here been bestowed upon it.

The antiquary will occasionally find Mrs. Godfrey slightly tripping, but on the whole, the book is trustworthy. One of the best chapters is that on children in Shakespeare's plays, and other good ones are those entitled " Nurture in Kings' Courts " and " Some Royal Children." We are entirely at issue with the author in giving to the interval between the Reformation and the Civil War the title of " The Golden Age " for children ; but to discuss this question would be quite in vain in a short notice of this description. All, however, will agree that the writer is able to adduce some pleasant pictures as to the lives of high-placed children of this epoch. The remarks on the education of girls in English convents of the old days are singularly meagre ; a wider course of reading and investigation on this subject would have brought much to light that is but little known. However, there can be no doubt that this book will, on the whole, give well-deserved satisfaction to most of its readers ; it collects together within reasonable limits a great amount of information, whilst the illustrations are well chosen and attractive.

" SOME LITERARY ASSOCIATIONS OF EAST ANGLIA," by W. A. DUTT. Pp. xiv, 342 ; illustrations 32. Price 10s. 6d. net. (Methuen & Co.). Mr. Dutt, whose name is well known in connection with the history and topography of East Anglia, has

done well in giving his attention to its literary associations—in fact, we think that this is the best book that he has hitherto produced. The style is eminently readable and picturesque ; there is many a man, of no small literary repute, who would be glad to be the author of the two first chapters, which deal with the "Homes and Haunts of Edward Fitzgerald." We only wish that space permitted of quotations.

So much has been written in recent years as to the once-neglected Crabbe, that there is not so much novelty or freshness in the chapter that deals "With Crabbe at Aldeburgh" ; but it has its charm, and many of us do not readily tire of being reminded of the old-world times wherein Crabbe lived his sequestered days—when smuggling was rife, and "there were reports of kegs of Hollands found under the altar of Theberton Church." Another chapter deals "With Crabbe at Parham," which is also full of entertainment. The section dealing with Framlingham abounds in charm and unusual information : it tells of Bernard Barton, the Quaker poet ; the Howards, Dukes of Norfolk, and Henry Howard, Earl of Surrey ; the fine series of tombs in the great chancel of the church ; of Cordy Jeaffreson, the gossiping writer about clergy and doctors, whose father was a well-known surgeon of the town ; and of Andrew Arcedekne, "a smart, slangy, ludicrous person, the original of Mr. Foker in Thackeray's 'Pendennis.'" We have only mentioned five out of the twenty chapters, and we can assure our readers that the remaining fifteen are, without exception, entertaining and full of pleasant memories, telling of George Borrow, Charles Dickens, Thomas Gray, Robert Bloomfield, and many another worthy who was a native of East Anglia or bound up with some of its associations. And if the letterpress is charming, what is left to be said of the illustrations, sixteen of which are in monotone and chiefly reproductions from good photographs, whilst the remaining sixteen are in colour, and executed by Mr. Walter Dexter, R.B.A. The coloured plates are particularly attractive. In these days, when illustrations of this nature are multiplied, it is, perhaps, somewhat marked to use terms of comparison ; but, for our own part, we do not believe that Messrs. Methuen, or any other publishers who have recently produced pictures of this kind, have ever put forth better or more attractive examples. East Anglians can scarcely fail to be pleased with them, whilst those who know not the district will, from their appearance, long to be acquainted with the originals.

"CHATS ON OLD PRINTS," by ARTHUR HAYDEN. Pp. 308, illustrations 111 ; price 5s. net. "CHATS ON COSTUME," by G. WOOLLIS CROFT RHEAD. Pp. 304, illustrations 117 ; price 5s. net. (T. Fisher Unwin). These two volumes of Mr. Fisher Unwin's excellent series of "Chats" cannot fail to be of great service—the one to collectors, and the other to those who may desire a handy guide to historic dress. Mr. Hayden's book on prints is admirable of its kind, and contains a great deal more well-arranged information than might be expected from the humble title. Where there is one person who has any claim to be called a collector of prints there are at least a score or two of those who possess a few good engravings either in wood or line, or, perchance, a genuine etching, and who are puzzled as to its worth and style. To all such these pages, with their wealth of illustration, are cordially recommended. There is also abundance of information on all such subjects as stipple engraving, steel engravings, mezzo-tints, aqua-tints, colour prints, and lithography. A list is given of over three hundred and fifty British engravers, classified under the method in which they worked, and also of the leading foreign engravers. The bibliography at the beginning of the book is thorough, and brought well up to date.

Mr. Rhead has put together a clearly written and readable account of Costume, arranged under such headings as the tunic, the mantle, the doublet and hose, the kirtle or petticoat, etc. One entertaining chapter is devoted to the rise and fall

of the crinoline. The subject is so very comprehensive that it would, perhaps, have been better to have confined it to the costume of a single nation, and to have left out all references to the classic dress of Greeks or Romans. In these days of revival of pageantry a low-priced book of this kind ought to demand a ready sale.

"AN OLD ENGLISH PARISH," by J. CHARLES WALL (Talbot). Pp. xviii, 254, illustrations 109; price 6s. net. This book is one of peculiar charm, written and illustrated by the author after a copious and pleasant fashion; almost every phase of the parochial church life of England is here described briefly, but with undoubted accuracy. It forms a useful supplement to the more elaborate work by Abbot Gasquet on *Mediaeval Church Life in England*, issued a year or two ago in the Series of Antiquaries' Books. We understand, however, that Mr. Wall's book was in the hands of the printer before that of the Abbot was in type; it is not a little remarkable to note how very rarely these two writers overlap in their statements or in any way contradict each other. The ecclesiologist who has the one or other of these two books should not rest content until he has obtained the fellow. Mr. Wall's plan is to deal first with the foundation of the church, its building, structural furniture and wooden furniture; this is followed by a particularly good account of the dedication of a church, its liturgical furniture, paintings, and churchyard. The office and duties of the parish priest form the next section, and to this succeed particulars with regard to each of the seven Sacraments. The sections that deal with the usual Sunday and week-day observances within the sanctuary walls are set forth in clear and straightforward terms, avoiding the general ambiguities and doubtful statements which usually characterise descriptive writings on this subject. The book concludes with the following out of the particular observances that marked the different seasons of the Christian year. We have the utmost confidence that none—whether well or ill informed on such matters—can possibly be disappointed if they purchase this attractive book.

"HERALDRY AS ART," by G. W. EVE. Pp. x, 320, illustrations 300; price 12s. 6d. net. (B. T. Batsford). Among the Pegge manuscripts at the College of Arms is a letter addressed to that once-celebrated Derbyshire antiquary, soon after the United States had won their independence, wherein the writer deplores "the almost certain and speedy decay of all that pertains to heraldry, as one of the results of the grievous triumph of democratic thought." Contrariwise, however, heraldry, as is well known, receives a very large share of its support from the real or imaginary descendants of old armigerous families on the other side of the Atlantic. There has been, too, a most remarkable revival of interest in all that pertains to heraldry within the last quarter of a century. The herald's art is now regarded as an important element in almost every form of decoration and design; the casual treatment of arms—both ancient and modern—in stone or woodwork, in book illustration or in stained glass, which was common enough in the earlier and middle Victorian periods, would now be laughed out of court, and expose the perpetrators to well-earned ridicule.

Such a book, therefore, as the one now under brief notice, is to be heartily welcomed, for "the subject is handled with special regards to the needs of all who are concerned with the arts, whose practice and appreciation demand a knowledge of a form of decoration in which personal significance is added to ornamental effect." The book, though specially intended for the guidance of designers and students, is also addressed to those who desire to know something of the artistic interpretation and the technique of the processes that are involved in the production of various kinds of work. Thus, one useful chapter deals successfully with embroidered heraldry, including lace-work, and how it can be best produced.

Although we should scarcely recommend this work as a hand-book to heraldry

from an historical point of view, it is difficult to find anything but praise for the technical treatment of the subject, and for the particular beauty of the series of fine illustrations taken, for the most part, from admirable examples. If there is anything to our mind lacking in the volume, it is in examples of the better class style of book illustration, imitative of the art in its most vigorous period, which have been recently revived, notably by Mr. Oswald Barron in the pages of the *Ancestor*.

"CREMORNE AND THE LATER LONDON GARDENS," by WARWICK WROTH. Pp. xii, 102, illustrations 25; price 6s. net. (Elliot Stock.) This book forms a supplement to the author's *London Pleasure Gardens of the Eighteenth Century*. It contains a great deal of curious and well-told information, much of which will come as a surprise to modern Londoners. Who, for instance, recollects that London possessed a Hippodrome of a very different character from the present house of entertainment, which has but small right to the name it bears. The Hippodrome, Notting Hill, opened in 1837, was a racecourse about two-and-a-half miles in circuit; the hill for pedestrians within the course, which gave an excellent view of the sport and of the surrounding district, is now crowned by St. John's Church, built in 1845, which lies between Lansdown Crescent and Ladbroke Grove. The cover of this book is most remarkable and singularly inartistic, but it does not detract from the entertaining nature of its contents.

"GOLDSMITHS' AND SILVERSMITHS' WORK," by NELSON DAWSON. Fifty plates in collotype; price 25s. net. (Methuen & Co.) The most recent addition to the Connoisseur's Library is, indeed, a sumptuous volume; it is illustrated by 28 facsimile plates and numerous blocks in the text. The author's aim, as set forth in the Preface, is "to approach the subject from the side of the artist and craftsman," and the keynote of the work is struck in the sentence: "The joy and pleasure of a collector who has become possessed of a good piece must indeed be great, but it is questionable whether it equals the joy of the artist who, looking at the same thing and studying it from all sides, solves the secret of its beauty for himself." But Mr. Dawson surely overrates the altruism of the artist when he continues—"yet no desire to possess enters his mind; indeed, possession would almost spoil appreciation"; why so, he does not explain.

As a producer, in his own person, of modern works whereof the connoisseur naturally takes but slight account, the author cannot resist a passing sneer at the collector, who (so it is alleged) sets up the false standard of rarity as opposed to that of intrinsic merit. Now, this is hardly just—there are collectors and collectors. Among the number of them be some, no doubt, whom one may call virtuoso-snobs, persons who prize an object primarily because of its being rare and expensive (just as there are social sycophants who cultivate the titled as being numerically rarer than commoners), but with the majority of collectors it is far otherwise. Nay, the collector *ipso facto* acquires that insight and appreciativeness which cannot fail to place him in a position to judge works of art from many more points of view than merely that of the manufacturer. The latter's limitation, alas! only too commonly is one to which the author himself naïvely confesses—"he knows a little archaeology and less history." Any collector, however, who is no better equipped than that runs a poor chance of excelling in the pursuit of his hobby.

Whenever, therefore, Mr. Dawson writes as to the methods and technique of the craft, of which he is himself a master executant of long practice and experience, his opinion is invaluable; but when, on the contrary, he ventures into the domain of history and ecclesiology, he cannot be relied upon as a safe guide. For example, the vessel, fig. 37, labelled "Incense Boat, Padua," though rightly described as a

late German-Gothic product, not uninfluenced by the incoming tide of the Italian Renaissance, is no incense boat at all, but a table nef. Concerning this most important among the insignia of royalty in the Middle Ages the author is silent. Again, he mentions the great altar-screen, or reredos, at Winchester, in the centre of which is a conspicuous vacant place for the crucifix, traditionally said to have been of silver; yet he apparently is not aware of the almost precisely similar instances at St. Alban's Abbey and at St. Mary's Oyerie, Southwark.

It is much to be desired that, for the sake of elucidation, writers on technical matters could agree upon some uniform system of terminology. Thus there is a well-known Gothic variety of knobs which is found in chalice-stems, as also in those of reliquaries and processional crosses—a variety which, owing to its twisted lines, experts aptly call "writhen." Mr. Dawson, however, calls it "tangential," and it is only through the assistance of the illustration that the identity of the two is established.

Among the excellent collotypes two views are given of King Alfred's "jewel," enlarged to more than twice its actual size, a plan which is well calculated to show off the elaborate intricacy of the design. One could wish that King Æthelwulf's ring, reproduced below on the same plate, had been treated in the same manner. There is a welcome representation of the superb *Pala d'oro* at St. Mark's, Venice, a work which the author labels "ninth-eleventh century." It consists certainly of two parts, belonging to different dates; but it is historically indisputable that the occurrence of such features as cusps and ogival arches in the lower portion preclude its being assigned to any date earlier than the latter half of the twelfth century.

Space does not admit of further notice, but this much, in conclusion, may be remarked, that the craftsman in the capacity of author is rarely found to resist the opportunity of "log-rolling"; and the inclusion of four specimens of his own productions, though they do not seem necessary for the illustration of any particular point, shows that Mr. Nelson Dawson is no exception to the general rule.

AYMER VALLANCE.

"THE ELIZABETHAN RELIGIOUS SETTLEMENT," by H. N. BIRT, O.S.B. Pp. xvi, 595; illustrations, 7 portraits; price 15s. net. (George Bell & Sons.) The value of this historical work must not be judged by the inevitably short length of the notice that can be given to it in these pages. It has already been well received by critics of important literary journals, such as the *Athenæum*. Dom Birt has produced a volume of upwards of six hundred pages on the earlier part of Elizabeth's reign, so far as the question of the religious settlement is concerned. The book is strictly in accordance with the secondary title of "A Study of Contemporary Documents," though we are not in entire accord with all of the writer's suggestions and conclusions which are but briefly and modestly stated. We have no hesitation whatever in saying that every chapter gives evidence of the writer's faithful and conscientious attention to the documents themselves. He is entirely successful in resisting the temptation to which that brilliant writer, the late Mr. Froude, completely surrendered when dealing with the same period, of drawing upon his imagination when facts were wanting, and of suppressing of realities that told against theories which he had rashly adopted. The writer of this brief notice has for many a long year been acquainted at first hand with the original State papers of this particular epoch, and, although not himself of the Roman Obedience, he can cordially commend this important contribution to history as an accurate and fair-minded statement. The work of the Elizabethan bishops is set forth in detail throughout both the provinces. There can be no doubt that the truth as to Elizabeth's reign will, eventually, prevail, and the idea that

it stands for all that is glorious is already on the wane. No one who, for the future, wishes to arrive at a true estimate of the religious history of the earlier days of her reign, can possibly afford to neglect such a book as this ; it demands to be placed on the shelves with the few reliable works that deal with special epochs of the nation's evolution both in Church and State.

"**VASARI ON TECHNIQUE.**" Translated by LOUISA S. MACLEHOSE, edited by Professor BALDWIN BROWN. Pp. xxiv. 328 ; illustrations, 17 plates : eleven figures in the text ; price 15s. net. (J. M. Dent & Co.) When Giorgio Vasari, the celebrated painter and architect of Arezzo, published in 1550 his famous *Lives of the Artists*, he prefixed to the work an introduction divided under the three headings of Architecture, Sculpture, and Painting. The chief interest of these three chapters is technical ; they abound in practical directions about materials and processes, which were intended not only to assist those actively engaged in their respective crafts, but also to enlighten the general reader on subjects about which he had little knowledge. Thus the section on Architecture opens with a chapter on the different kinds of stone used by architects for ornamental details and in sculpture for statues ; this is followed by other chapters as to the work of the mason in squared and carved ashlar-work, as to the five orders of architecture, on the forming of vaults in concrete, of rustic fountains, of pavements of tessellated work, and on the principles of planning and designing. A good deal of this, as well as what Vasari has to say on sculpture and painting, is, of course, of obsolete utility in modern practice ; but the whole of it is of no small interest as regards the story of the evolution of the arts. We are, therefore, glad that Miss Maclehone has for the first time translated into English this introduction to the three great arts of design, and the volume is made the more valuable by Professor Baldwin Brown's Introduction and Notes.

"**ENGLISH SHOP-FRONTS : OLD AND NEW,**" by HORACE DAN and E. C. MORGAN WILLMOTT. Pp. xiv. 48 ; illustrations, fifty-two collotype plates and twenty-five illustrations from photographs and drawings ; price 15s. net. (B. T. Batsford.) This most useful work, which is splendidly illustrated, demands but brief attention at the hands of THE RELIQUARY ; but we desire to express our unqualified approbation of the idea of the architectural interest that ought to be taken in the question of modern shop-fronts, upon which the beauty or disfigurement of our modern streets so largely depends. Of recent years, however, several of our leading architects have given their attention to the shop-front, and excellent designs are included in this work from such notable architects as Mr. Reginald Blomfield, Mr. Walter Cave, Mr. John Burnet, and others. The subject has, too, its commercial value, for an artistic and effective front will probably prove an attraction to a steadily increasing number of educated purchasers. The practical requirements of the subject, such as blinds, shutters, etc., are here well discussed. To most of the readers of this Magazine, the carefully written and well illustrated chapter on "The Old Shop-Front" will prove particularly attractive. Examples are given from various parts of London, as well as from Faversham, Canterbury, Louth, Stamford, and Shrewsbury. We should like to have seen one or two illustrations of earlier English shop-fronts than any we notice in these pages, e.g., from the Shambles at Chesterfield.

"**THE ARCHAEOLOGY OF THE CUNEIFORM INSCRIPTIONS,**" by Rev. A. H. SAYCE. Pp. 220 ; illustrations 21 ; price 5s. (The Society for Promoting Christian Knowledge.) There is no one to whom students of Biblical archaeology are more indebted than to Mr. Sayce, the learned Professor of Assyriology at Oxford. His recent work on the Archaeology of the Cuneiform Inscriptions is of the highest

value. The first six chapters embody the Rhind Lectures in Archaeology, which were delivered by the Professor at Edinburgh in the autumn of 1906, whilst the seventh chapter—Canaan in the century before the exodus, a highly interesting essay—is reprinted from the *Contemporary Review*. Notwithstanding all that has come to light of late years, there is an abundant need for further scientific excavation to remedy the defective state of our archaeological knowledge of Babylonian Assyria. It is much to be hoped that one result of the publication of this work will be to further an undertaking of such historic moment.

"GLEANINGS AFTER TIME," edited by G. L. APPERSON. Pp. x. 230; illustrations, 29; price 6s. net. (Elliot Stock.) This interesting volume is a collection of some of the best papers contributed to the earlier volumes of the *Antiquary*, which are concerned with our social and domestic history. They have been wisely rescued from comparative oblivion and reprinted in an attractive form by the present editor of our contemporary; for though the writers of these treatises were, for the most part, men of some distinction, it is only too true, as stated by Mr. Apperson in his preface, that "a set of magazine volumes is one of the least often disturbed of literary cemeteries." One essay, in particular, we are glad to have in an accessible shape, namely, "The History and Development of the House," by Mr. Wheatley, F.S.A.

"ENAMELLING," by LEWIS F. DAY. Pp. xxv. 222; illustrations, 115; price, 6s. 6d. net. (B. T. Batsford.) Mr. Lewis Day has broken new ground in the story of design, by giving us a useful and beautiful volume which is entirely confined to the course of art and workmanship in connection with enamelling. He tells us plainly in the preface that the reader must not expect to learn in these chapters how to enamel, for to acquire that, assiduous practice in the workshop is necessary; moreover, Mr. Day tells us that he is not an enameller, but that what he has to offer is "An introduction to the master-workmen who have given enamel the value it has in our eyes, and the passport to the enjoyment and intelligent use in the museums in which it is stored up." In discussing the question of the origin and early history of enamel, Mr. Day has to admit that, in common with all other experts, the further the matter is investigated the deeper becomes the mystery in which it is involved. The one gleam of light is generally supposed to be that the vague term "Oriental" can be generally applied with some truth to all the earlier designs; nevertheless, the notion that it was an art of hoary antiquity in China has of late been rudely shaken. It is shown that the Celestials themselves make no claim to its invention, and actually describe their production as "devils' ware," which they gained from a Frankish source. The earliest known specimens of this art in China are not supposed to be earlier than the middle of the fourteenth century. The remarkable imitative cunning of the Chinese artificers is well known, and Mr. Day comments on the perfection of execution to which they had attained in the seventeenth century, giving a plate of an elaborate example of fretted Chinese Cloisonné enamel. We could have wished that he could have given us illustrated instances of the highly remarkable and quaint enamel work executed in China *circa* 1800, after English orders, wherein heraldic bearings and other European designs are introduced. We are not aware whether any of these have found their way to our museums, but they are to be seen in several country houses.

The wealth of plates, which we have learnt always to expect in Mr. Batsford's books, are of special interest and worth in this volume; they are mostly chosen from examples that have not hitherto been illustrated. Irrespective of their particular interest in connection with the evolution of the enamellers' art, they can scarcely fail to be of value to the general designer. But where would the critic be if there was nothing about which he could utter even a subdued growl? We

are a little surprised not to find any especial reference to, or illustration of, the enamel candlesticks, which at one time not infrequently stood on English altars, and of which there is an early pair in the Bristol church of St. Thomas. Another pair of great beauty, though of a later date, which are but little known, still adorn the altar of the Yorkshire church of Hackness, near Scarborough. As to the illustrations here given we have two short criticisms to offer : the one on page 83 would have been more effective if the drawing had undergone further reduction, whilst Messrs. Day and Batsford must both have been a little somnolent to allow the drawing at the top of page 95 to appear in a reversed position.

PROCEEDINGS OF SOCIETIES. Among the proceedings of archaeological societies which have reached us is vol. xx. of the *Surrey Archaeological Collections* for 1907. The longest paper, admirably illustrated, is one on Stoke d'Abernon Church, by Mr. P. M. Johnston. It is one of the best and most thorough monographs on a parish church which we have ever seen. To this article is appended a comprehensive survey, with numerous plates, of the twelfth and thirteenth century church chests. This paper merits the closest attention of English ecclesiologists, now that the neglect accorded to these often beautiful examples of early church furniture is passing away. To the list of chests of this period here enumerated may be added the following : Ashbocking, Bickenhally, Blewbury, Eckington (Worc.), Hatfield (Herts.), Locking, Orleton, St. Chad's Stafford, Long Sutton (Hants.), Tamworth, Little Waldingfield, and Wootton Wawen. Other papers in this admirable volume, in addition to shorter notes : are, A Rental of the Manor of Merstham, 1522 ; The Earthworks at Latham ; Discoveries at Hawkshill ; Commonwealth Presentations to Surrey Benefices ; Remains at Rotherhithe ; Villainage in the Weald of Surrey ; The Manor House, Byfleet ; and Wandsworth Churchwarden Accounts. Part lxxv. of *The Yorkshire Archaeological Journal* (1907) is confined to a truly admirable and fully illustrated article of nearly two hundred pages by Mr. W. G. Collingwood, F.S.A., entitled, "Anglian and Anglo-Danish Sculpture in the North Riding of Yorkshire." The distribution of these remains of carving of a pre-Norman character, which give data for nearly two hundred and fifty monuments of the Anglian age, is clearly shown on a special sketch map. This is just such a treatise as would have delighted the late editor of *THE RELIQUARY*. We do not agree with Mr. Collingwood in thinking that the cross-base in Barton-le-Street churchyard "does not seem to be pre-Norman" ; we do not believe that Mr. Collingwood could find a single example of a Norman or post-Norman cross which would fit into such a base socket. It should be compared with the cross-bases of the churches of Brailsford and Wirksworth, Derbyshire. *The Transactions of the East Riding Antiquarian Society*, vol. xiv., 1907, though rather thinner than usual, is a distinctly good issue. A good portrait of the late Lord Liverpool, by whose death the Society sustains a heavy loss, forms an appropriate frontispiece ; and the editor, Mr. T. Sheppard, contributes a suitable "In Memoriam" notice. Among other papers particular mention may be made of "Roman Coins Found on the Wolds," by Rev. E. Maule Cole ; "Archaeological Discoveries in East Yorkshire," by the Editor ; and "East Yorkshire Subsidy Rolls of Charles I.," by Miss Eleanor Lloyd. We are always glad when our provincial societies print the far too much neglected Lay Subsidy Rolls ; they are a mine of information as to the past, particularly the fifteenth century rolls. *Archæologia Aeliana*, Third Series, vol. iii., 1907, the annual publication of the Society of Antiquaries of Newcastle-upon-Tyne, well sustains its reputation under the patient and industrious editing of Mr. R. Blair, F.S.A., of being well ahead of all other archaeological proceedings outside London. The present volume comprises upwards of 400 pages, and is brightened by seven plates and upwards of a hundred other illustrations. Exigencies of space prevent more than the naming of some of the most interesting and valuable papers :— "An unpublished Northumbrian

Hundred Roll of 1274," by H. H. E. Craster; "The English Expedition into Scotland in 1542," by the Rt. Hon. Sir Gainsford Bruce; "The Capricorn of the Second Legion, and the Goat of the Royal Welsh Fusiliers," by M. le Commandant R. Moneat; and "A Book of North Country Arms of the Sixteenth Century," with notes and introduction by C. H. Blair. The provisional report of the excavations in 1906 of Contopitum, with sections and illustrations, by Mr. C. L. Woolley, is a highly important contribution to our knowledge of the Roman occupation. *The Henry Bradshaw Society*, now in its eighteenth year, continues to make most satisfactory progress. The last book issued to its members, in November, 1907, is a reprint of the second substantial volume of the "Missale Romanum, Mediolani, 1474," edited by Dr. Robert Lippe. The next volume—now in preparation—is "The Order of the Communion," as printed by Richard Grafton in 1548. Those who may desire to join this Society should communicate with the Hon. Sec., Rev. H. A. Wilson, Magdalen College, Oxford, or with the Hon. Treas., the Rev. E. S. Dewick, 26, Oxford Square, W. The twenty-fifth *Annual Report of the Bureau of American Ethnology*, for 1907, consists mainly of a profusely illustrated monograph on the Aborigines of Porto Rico and Neighbouring Islands, to which further attention will be drawn in our next issue. The recent quarterly issue of *The Berks, Bucks, and Oxon Archaeological Journal*, edited by Rev. P. H. Ditchfield, contains parts of a valuable series of papers by Mr. C. E. Keyser, F.S.A., on the Churches of Buckland, Hinton Waldrist, and Longworth. The last number of the *Journal of the Archaeological Institute of America*, clearly printed and well illustrated, in addition to a variety of special papers, has a most useful summary of archaeological news, from January to June, 1907, as to excavations and discoveries in Egypt, Babylonia and Assyria, Syria and Palestine, Asia Minor, Greece, Italy, Spain, France, Belgium and Holland, Germany, Austria and Hungary, Great Britain, Africa, and the United States. This summary is far better done than anything of the kind attempted in England, and makes this quarterly journal highly desirable for libraries and general antiquaries.

"**PORTUGALIA : MATERIAES PARA O ESTUDO DO POVO PORTUGUEZ.**" Vol. II., fasc. 3 (Oporto). The number of "*Portugalia*" for the year 1907 contains, besides minor articles under the heading *Varia*, three principal memoirs. Of these the most important is the first part, comprising sixty pages, of an article by Antonio dos Santos Rocha on "Pre-Roman Sites of the Iron Age in the neighbourhood of Figueira"—a port at the mouth of the Mondego, the river on which Coimbra stands. Excavations and investigations have been going on in this district for the last fourteen years, and have yielded materials of considerable value for the study of Phoenician or Punic influence in Portugal. The present section is devoted to the results of the excavations at Santa Olaya (Santa Eulalia), and although the spoil is composed mainly of pottery, yet within these limits the knowledge acquired is important for the reconstruction of the life of the people of the lower valley of the Mondego previous to the Roman occupation. The recovered objects or fragments, 316 in number, are well illustrated on twelve plates, one of which is coloured; and they are all the more valuable since the discoveries of early foreign influences in Portugal have not been numerous, the most noteworthy being those of Briteiros and Sabroso, where traces of the old Mycenæan or Aegean civilisation have been found. There is added a note by R. Severo and F. Cardoso on the human remains discovered by Dr. Santos Rocha in the necropolis of Ferrestello. Of the two remaining memoirs the first is a profusely illustrated article of thirty pages on the "Highland Costumes of the North of Portugal," by Rocha Peixoto, and the second an historical study of the "Maritime Peoples of the North of Portugal," by Alberto Sampaio. The *Varia* include a paper on "Lusitano-Roman Burial-Grounds," by R. Severo, and another by the same writer on two gold ear-rings found by a workman

at Castro de Laundos. These are illustrated by a fine plate, and taken in conjunction with the rest of the find, they indicate the existence from prehistoric times of a native centre of the goldsmith's art. The remaining articles deal with local matters connected with ethnography, epigraphy, folk-lore and music. The text is excellently produced, the illustrations are both numerous and good, and the whole work would be well worthy even of the most advanced nations.

H. THOMAS.

"FORVÄNNEN," the Swedish Antiquarian Magazine of the Royal Academy of Literature, History and Antiquities, for 1907, edited by Emil Ekkoff, is of much interest. The most important item in this number is the illustrated account of a remarkable piece of early mediæval furniture, which, strange to say, has hitherto escaped attention. The National Historical Museum of Stockholm has recently acquired from the church of Kungsära in Västmanland this chair of dignity, supported by four legs, provided both with back and arms; it is remarkable for its construction, but still more so for its ornamentation. The back legs extend somewhat beyond the back and terminate in heads of animals. Seen from the front this seat is quite plain, but from behind the back is most elaborately decorated with rich and bold carving. This ornamentation represents two winged dragons, whose long, thin bodies are most artistically interwoven. Judging both from construction and design, the piece may be assigned to the period when Runic stones were inscribed and ornamented. The editor, after thorough investigation, pronounces it to be *circa A.D. 1000*, and it is undoubtedly one of the most interesting ancient pieces of furniture in all Europe.

CARL REIERSEN.

MAGAZINES. *The Connoisseur*, a magazine so essential to all collectors, continues its course, as thickly strewn as ever with admirable illustrations. Mr. J. Hartley Beccles continues his good papers on Fire-dogs; Silver Nutmeg Graters or Spice Boxes are treated of by Mr. G. O. Smith; Prints continue to form a chief attraction; whilst good papers occur on such subjects as Relics of King Charles, Corean Postage Stamps, and The Playe of Chess. *The Studio* has a charming special winter number on The Gardens of England. The October and November numbers of this delightful magazine of fine and applied art, which began the forty-second volume, abound in desirable illustrations; several of the coloured plates seen were well worth individually the cost of a whole number. In the recent numbers of our contemporary, *The Antiquary*, we much like the articles on Carved Oak Furniture in Westmoreland, by Mr. S. H. Scott, and on London's Movable Monuments by Mr. J. Tavenor-Perry. A most attractive and varied bill of fare has been issued for 1908. *The Treasury* maintains its well-earned reputation. Though dominated by a distinctive Church of England tone, the contents are much varied, and should appeal to all who like to have a thoroughly healthy and well illustrated magazine on their table. Some of the papers, notably those of Dr. Hermitage Day, are of value to the antiquary; he contributes a charming paper on Bede-Houses and Hospitals to the November number. The October issue of the quarterly *Scottish Historical Review* is a good impression. The most valuable papers are on The Casket Letters, by Andrew Lang, and on The Templars in Scotland in the Thirteenth Century, by John Edwards.

PAMPHLETS. *The Low-Side Windows of Warwickshire Churches*, by F. T. S. Houghton, M.A. This is a valuable and well-illustrated paper reprinted from vol. xxxii. of the Transactions of the Birmingham Archaeological Society. Mr. Houghton has found seventy-six churches in this county possessing low-side windows. His classified list, giving exact dimensions, etc., in each case, will be of help towards the solution of this problem. The following have also been received, but space prohibits more than this brief acknowledgment: *The Last Earl of Darenne and Surrey*, by Dr. Fairbank; *The Widening Refinement in Rheims Cathedral*, by W. H. Goodyear, M.A.; *Fifth Annual Report of the Horniman Museum*, L.C.C.; *Some Notes on the History of Robert Watterton, of Methley and Watterton*, by Rev. H. A. Hall, B.D.; *Notes on the Church of St. Ives*, by Thurstan C. Peter; *The Baptism of Bells*, by Thomas Sheppard, F.G.S.; and the current numbers of *The Scientific American*.

Brief Notices of New Books.

[*These notices of recent important books, issued for the most part in September, October, and November, 1907, refer to works not sent by the publishers, but the mention of which will probably be useful to readers of THE RELIQUARY.*]

"ANCIENT KHOTAN." Two volumes, 4to. 191 collotype and other illustrations; price £5 5s. net. (Oxford University Press.)

These highly important volumes give detailed reports of the archæological explorations in Chinese Turkestan, carried out and described under the orders of H.M. Indian Government by M. Aurel Stein.

"THE PALACES OF CRETE AND THEIR BUILDERS," by Angelo Mosso. 348 pages, 187 illustrations; price 21s. (Fisher Unwin.)

This is a valuable antiquarian work, giving a graphic account of the results of the excavations in Crete by the British and Italian Schools of Archæology. It illustrates the social and domestic life of the early inhabitants, as well as their marvellous skill in building and in perfecting their sanitary systems.

"THE TOMB OF JOUIYA AND TOUYOU," by Theodore M. Davis and other authors. (Constable.) Pages x. 48, 44 plates; price £2 2s. net.

This highly remarkable tomb was discovered in the Valley of the Kings, Thebes, in 1905. Though it had apparently been robbed, it contained a variety of objects now finely figured.

"EGYPT AND WESTERN ASIA IN THE LIGHT OF RECENT DISCOVERIES," by L. W. King, F.S.A., and H. R. Hall. 480 pages, S.P.C.K.; 10s.

The two authors are officials of the British Museum.

"THE COLLECTOR'S MANUAL," by N. H. Moore. 329 pages. (Chapman & Hall.) £1 5s. net; illustrations 336.

Relating to furniture, pottery, glass, pewter, brass and copper utensils, etc.; profusely illustrated. Indispensable to collectors. The appearance of the book is not a little spoilt by the decorative margins.

"A HISTORY OF SEALS," by W. de Gray Birch, M.D. Pp. xxviii. 328, fifty-two collotype plates. (Methuen.) Price £1 5s.

This is a fine number of the Connoisseur's Library. Dr. Birch is *facile princeps* amongst English antiquaries in his knowledge of seals. The work is by no means confined to English seals, but deals with the progress of seals from the earliest period and in most civilised countries.

"SHEFFIELD PLATE," by Bertie Wyllie. Pp. 117, plates 121; price 7s. 6d. net. (Newnes.)

This is an excellent issue of the Library of the Applied Arts.

"ROMAN SCULPTURE FROM AUGUSTUS TO CONSTANTINE," by Mrs. Arthur Strong. Pp. xvi. 408, plates 130; price 10s. net. (Duckworth & Co.)

A comprehensive and well illustrated survey of a great subject.

"FOLK LORE OF THE HOLY LAND," by J. A. Henauer. Pp. xx. 326, illustrations 130; price 8s. net. (Duckworth & Co.)

This interesting book deals with the folk-lore of Palestine as manifested in Christian, Jewish, and Mahometan lore.

"THE CHRIST FACE IN ART," by Rev. James Burns. Pp. xxii. 250, illustrations 62; price 6s. (Duckworth & Co.)

This book traces the history and development of the Face of Christ in sacred art, as conceived by the greatest artists of each age and country.

"ITALIAN GARDENS," by G. S. Elgood. Pp. x. 158, 52 plates in colour; price £2 2s. net.

This splendid volume forms an attractive supplement to *Some English Gardens*, published in 1904. The notes as well as the drawings are by Mr. Elgood. The letterpress is historic as well as descriptive.

"LONDON PARKS AND GARDENS," by Hon. Mrs. Evelyn Cecil. Pp. x. 384, illustrations 25 in colour; price £1 1s. net. (Archibald Constable & Co.)

This handsome book attempts to tell the story of all the parks and gardens within the limits of the County of London. The descriptions of the horticultural and general features are good, but the history is somewhat weak.

"THE HISTORY OF THE SQUARES OF LONDON," by E. Beresford Chancellor. Pp. xviii. 420, illustrations 36; price £1 1s. (Kegan Paul & French.)

A handsome and finely illustrated volume.

"LIFE OF LOUIS XI., THE REBEL DAUPHIN AND THE STATESMAN KING," by Christopher Hare. Pp. xviii. 298, illustrations and maps 23; price 10s. 6d. (Harper & Brothers.)

An admirable and well marshalled volume of fifteenth century history.

"TASSO AND HIS TIMES," by William Boultong. Pp. xvi. 314, illustrations 24. (Methuen.)

A good, vivid, and straightforward volume, well up to its title.

"THE LIFE AND TIMES OF NICHOLAS FERRAR," by H. P. K. Skipton. Pp. 206, well illustrated; price 3s. 6d.

A most charming account of Nicholas Ferrar (1593-1647) and his work. The new information of recent years as to the Little Gidding community is woven into the narrative.

"THE CAMBRIDGE HISTORY OF ENGLISH LITERATURE," edited by A. W. Ward, Litt.D., and A. R. Waller, M.A. Vol. i., pp. xvi. 504; price 9s. net. (Cambridge University Press.)

The first volume of that which promises to be a noble undertaking was issued in November; it is to be completed in fourteen volumes. The first extends "From the Beginnings to the Cydes of Romance." The whole work is intended for the general reader, as well as for the literary student. We hope to refer to it again at greater length.

"ARTS AND CRAFTS OF OLDE SPAIN," by Leonard Williams. (T. N. Foulis.) Three vols.; 15s. net, in the "World of Art Series."

This work is excellently produced and well illustrated. It is most comprehensive, and, though largely ecclesiastical, takes in Roman and Visigothic remains.

FRANCE.

MASSÉNA (VICTOR) *Prince D'Essling*. "Les Livres à figures vénitiens de la fin du XV^e siècle et du commencement du XVI^e." Vol. i., pp. 504. *Paris*, *Florence*.

This new study by the Prince d'Essling on early wood-engravings at Venice is destined, to judge by the first volume, to supersede all other works on the subject. The bibliographical portion is exceedingly full, and the wood-cuts reproduced very numerous; while there are also coloured reproductions of illuminated letters and borders. The present volume deals with books printed between 1450 and 1490, together with their successive editions down to 1525.

BRIEUVRES (M. DE). "La Tapisserie: historique de la tapisserie à travers les âges et les pays." With illustrations, pp. viii. 168. *Paris*.

CABROL (F.) *Abbot of Farnborough*. "Dictionnaire d'archéologie chrétienne et de liturgie." Fasc. 12. *Paris*.

DELATTRE. "Le Culte de la Sainte Vierge en Afrique, d'après les monuments archéologiques," par le R. P. Delattre. With illustrations, pp. xii. 234. *Lille*.

FOUQUIER (M.). "Les Grands Châteaux de France." With engravings, two vols. *Paris*.

PILLION (L.). "Les Portails latéraux de la Cathédrale de Rouen. Etude historique et iconographique sur un ensemble de bas-reliefs de la fin du XIII^e siècle. Pp. viii. 250, 69 photogr. *Paris*.

REINACH (S.). "Répertoire de peintures du moyen âge et de la Renaissance (1280-1580)." Tom. 2, pp. iii. 818, 1,200 illustrations. *Paris*.

BLONDEL (J. F.). "Réimpression de l'architecture française de J. F. Blondel." With engravings, four vols. *Paris*.

Executed under the auspices of the Ministry of Public Instruction and Fine Arts.

SALADIN (H.) and MIGEON (G.). "Manual d'art musulman." With illustrations, two vols. *Paris*.

GERMANY.

BERÜHMTE KUNSTSTÄTEN. The following are the most recent volumes in the series:—S. Brinton—"Mantua," Pp. xiv. 184, 88 illustr.; E. Renard—"Köln," Pp. viii. 216, 188 illustr.; P. J. Réé—"Nürnberg" (3rd edition). Pp. viii. 260, 181 illustr. *Leipzig*.

BÜCHER DER KUNST. Vol. 1.—F. Servaes. "Giovanni Segantini: Sein Leben und Werk." Pp. vii. 274, 24 pl.; Vol. 2.—E. von Hörschelmann. "Rosalba Carriera: die Meisterin der Pastellmalerei. Studien und Bilder aus der Kunst-und Kulturgegeschichte des 18 Jahrh." Pp. vii. 368, 16 pl.

HOFSTEDE DE GROOT (C.). "Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des xvii. Jahrh." Bd. 1; pp. viii. xv. 649. *Esslingen*.

JOSEPH (D.). "Geschichte der Architektur Italiens von den ältesten Zeiten bis zur Gegenwart." Pp. xviii. 550, 340 illustrations. *Leipzig*.

MOHRMANN (K.) and EICHWEDE (F.). "Germanische Frühkunst." 12 pts., 120 pl. *Leipzig*.

PRIETZ (H.). "Die geistlichen Ritterorden. Ihre Stellung zur kirchlichen, politischen, gesellschaftlichen und wirtschaftlichen Entwicklung des Mittelalters." Pp. xviii. 549. *Berlin.*

REINHARDT (L.). "Der Mensch zur Eiszeit in Europa und seine Kulturentwicklung bis zum Ende der Steinzeit." 2nd edition. Pp. viii. 921, 535 illustrations. *München.*

SCHUBRING (P.). "Die Plastik Sienas im Quattrocento." Pp. ix. 256, 143 illus.

SCHUETTE (M.). "Der schwäbische Schnitzaltar." (Vol. 91 of "Studien zur deutschen Kunstgeschichte".) Pp. xiv. 266, pl. 82. *Strassburg.*

VITZTHUM (G. G.). "Die Pariser Miniaturmalerei von der Zeit des Hl. Ludwig bis zu Philip von Valois und ihr Verhältnis zur Malerei in Nordwesteuropa." Pp. xii. 244, pl. 50. *Leipzig.*

ITALY.

"Le Nozze Aldobrandine, i Paesaggi con scene dell' Odissea, e le altre pitture murali antiche conservate nella Biblioteca Vaticana e nei Musei Pontifici. Con introduzione del Dottor Bartolomeo Nogara." Pp. xv. 95, pl. liii. *Milan.*

The above large and sumptuous folio is the second volume of a series begun in 1903 by order of the present Pope, and is of the greatest value for painters and archaeologists. It is no slur on the long and scholarly introduction to award the chief importance to the plates, which reproduce for the first time adequately on a photographic basis these mural paintings preserved in the Vatican. The first eight plates, one of them in colours, are devoted to the Roman nuptial scene which derives its name from the Aldobrandini family, its former possessors. Its date is not later than the time of Augustus, and it forms an admirable *pendant* to the well-known ode of Catullus. Plates nine to thirty-two give scenes from the Odyssey, and the remainder various classical scenes and figures.

AMATUCCI (A. G.). "Hellas: disegno storico della cultura greca." 2 vols. *Bari.*

CARUCCI (P.). "La Grotta preistorica di Pertosa (Salerno)." Coll. 224, '43 pl. *Naples.*

MOSCHETTI (A.). "The Scrovengi Chapel and the Frescoes painted by Giotto therein." Translated by W. G. Cook. (With illustrations). Pp. 150. *Florence.*

MUNOZ (A.). "L'Art byzantin à l'exposition de Grottaferrata." (With illustrations.) Pp. 195. *Rome.*

PAPADOPOLI (A. N.). "Le Monete di Venezia descritte e illustrate, coi disegni di C. Cunz." Pt. 2 (1472-1605). Pp. 840. *Venice.*

RIVOIRA (G. T.). "Le Origini della architettura lombarda e delle sue principali derivazioni nei paesi d'Oltr alpe." Vol. ii., pp. xi. 698. *Rome.*

TESTI (L.) and RODOLICO (N.). Le Arti figurative nella storia d'Italia: il medio evo." (With illustrations.) Pp. 710. *Florence.*

VENTURI (L.). "Le Origini della pittura veneziana, 1300-1500." Pp. 427, pl. 120. *Venice.*

Following vols. in *ITALIA ARTISTICA* (ed. by CORRADO RICCI): "Catania," by F. de Roberto; "Il Gargano," by A. Beltramelli; "Taormina," by E. Mauceri; "Imola e la valle del Santerno," by L. Orsini; "Napoli," by S. di Giacomo; "Cadore," by A. Lorenzoni.

PORTUGAL.

QUEIROZ (José). "Ceramica Portugueza." (With illustrations.) Pp. viii. 449. *Lisbon.*

Including important material and illustrations on the interesting subject of "*azulejos*."

SPAIN.

COSIO (M. B.). "El Greco." 3 vols. *Madrid.*

So little has been written on Domenico Theotocopuli, who played such an important part in early Spanish painting, that the present work is a most welcome and valuable contribution to our knowledge. There are two volumes of biography and criticism, with a catalogue and bibliography, and numerous appendixes. The third volume is entirely devoted to reproductions. The work is well got up, and—a novelty in Spanish books—bound in buckram.

LEGUINA (E. DE) *Baron de la Vega de Hor.* "Arte antiguo: Obras de bronce." Pp. 180. *Madrid.*

SENTENACH Y CABANAS (N.). "La Pintura en Madrid desde sus origines hasta el siglo XIX." Pp. 261. *Madrid.*

SPINOLA (F.). "Armas y blasones de los actuales Caballeros de las Ordenes Militares españolas." Pt. i. 21 pp., 5 pl. *Madrid.*

[*Notes on Scandinavian and Russian books are held over till April.*].

Items and Comments :**Antiquarian and Literary.**

Since our last issue the hand of death has removed one who will be much missed in the antiquarian world. Mr. I. Chalkley Gould, of Traps Hill House, Loughton, died on October 11th, in his sixty-fourth year. For many years Mr. Chalkley Gould devoted himself to archaeology; he was a Fellow of the Society of Antiquaries, Vice-President of the Essex Archaeological Society, the Essex Field Club, and the British Archaeological Association. Within recent years he acted as Hon. Secretary of the Committee for Recording Ancient Earthworks and Fortified Enclosures—a committee for the formation of which he was largely responsible, and in the work of which he took a very deep interest. He was Chairman of the Committee for the Exploration of the Red Hills of Essex—an important undertaking which is not yet completed. Mr. Chalkley Gould contributed several valuable papers to the Victoria History of Essex, and assisted the editor of that publication in revising the earthworks sections of other counties. His intimate knowledge of the history and topography of his native county was perhaps unique, and those who had the privilege of his friendship will recall his retentive memory and his accurate acquaintance with the highways and byways of Essex.

Another death ought to be briefly chronicled in THE RELIQUARY, namely, that of Mr. G. F. Bodley, R.A. We have always considered him as standing head and shoulders above all the other exponents of the Gothic revival in England during the last half of the nineteenth century. His sense of proportion was hardly ever at fault, and he stands almost alone in reproducing some of the best colour schemes

into the interiors of churches, so that they glowed with nearly mediæval splendour, without any sense of garishness or vulgarity. Perhaps the best example of his earlier days is the church of St. Martin's, Scarborough ; later and magnificent conceptions, nobly carried out, are those of the churches of the Holy Angels, Hoar Cross, and St. Augustine's, Pendlebury. In some respects the church on the further side of Magdalen Bridge, Oxford, served by the Cowley Fathers, is the most striking example of dignity and reverence in a modern town church. The Duke of Newcastle's chapel at Clumber bears witness to the fineness of his enriched conceptions on a smaller scale. It cannot, however, be said that he was always judicious or sufficiently conservative when dealing with the interior fittings of our old churches. For instance, in quite recent years Mr. Bodley, whilst improving the interior beauty of the Derbyshire churches of Chaddesden and Elvaston, sadly interfered with and spoilt the design of some singularly fine examples of late mediæval screen work. This is particularly the case with Elvaston, where the treatment of the remarkable rood screen is much to be deplored. Still, on the whole, Mr. Bodley's name deserves to be reverenced above all other architects for what he accomplished in the way of giving majesty of proportion and devotional dignity to the churches of England during the last and present generations.

A leading literary event of the autumn of 1907 was the re-opening of the great Reading Room of the British Museum after six months' necessary closing for a thorough cleaning and renovation. There has been much discussion as to the exaltation of nineteen names of the leaders of English literature in the spaces below the windows of the vast dome, and much adverse criticism as to the selection which was eventually made. For our own part, we would far rather have seen the room left destitute of all names, as was the case for the first fifty years of its existence. But there can be no two opinions amongst students as to the immense improvement achieved by Mr. Barwick, and those under his direction, in the re-arrangement (not yet quite completed) of the books of reference in the great Reading Room. There has been much wholesome weeding out of works that had some claim to be authoritative half a century ago, but which have long since been rendered almost obsolete. The introduction of recent works in the various departments of literature has, for the most part, been carried on after a discriminating and yet catholic fashion. One of the most happy features of the change, which is not at once realised by even practised readers, is that there has been as much reform in the contents of the shelves of the two great galleries as of those on the ground floor. The great Reading Room has now, for the first time, been furnished with an immense library considered as a whole. The galleries now contain books that are placed there as directly supplementary to those accessible to the students themselves on the lowest tier. The great advantage of this re-arrangement is that the most likely books of reference, which are available at all times from 9 a.m. to 7 p.m.—despite fog or darkness—are almost trebled in number. Special arrangements are made to secure the speedy delivery of works in the gallery catalogue.

One valuable alteration in the arrangement of the topographical books, which, owing to the size of the volumes and the brightness of their bindings is at once conspicuous, is the placing on the shelves of the now numerous volumes of the Victoria County Histories. Parts of the histories of twenty-three counties have already been issued, and the rate of publication is now rapidly increasing. Mr. Page, F.S.A., as general editor, deserves our warm congratulations on having produced ten of these exhaustive volumes during 1907 ; they are : Berkshire (ii.), Derbyshire (ii.), Durham (ii.), Essex (ii.), Gloucester (ii.), Lancashire (iii.), Leicester (i.), Oxford (ii.), Suffolk (ii.), and Sussex (ii.). The readers of the British Museum show their appreciation by rarely allowing these volumes to rest on the

shelves. When looking at these volumes the other day, one of our leading literary critics remarked : "It is a grand scheme, which puts even the *Dictionary of National Biography* in the shade. In any other country but England such a colossal work would receive Government support."

There is a good opportunity just now for obtaining at a very reasonable price several of those important but little known publications issued a short time ago by the Committee for the Survey of the Memorials of Greater London. Of most of the volumes only three hundred and fifty copies were printed, two hundred of which were reserved for the Committee. Those which can now be obtained from Mr. Batsford (94, High Holborn) are—*The Trinity Hospital, Mile End*; *Bromley-by-Bow*; *Old Palace of Bromley-by-Bow*; *The Great House, Leyton*; *Brooke House, Hackney*; and *The Church of St. Dunstan, Stepney*. Each one of these volumes is beautifully illustrated, and of genuine antiquarian and architectural value.

At the last annual meeting of the British Association, held at Leicester, a somewhat unusual amount of attention was given to archaeology. Professor Ridgeway read a valuable paper on "The Beginnings of Iron." Modern research has shown that Egypt did not use iron until about B.C. 800. The Professor held that Central Europe was the true centre of the use of iron as a metal, and that it was first diffused from Noricum. Dr. G. A. Auden read an interesting paper with regard to certain objects found at York, on the left bank of the Ouse, during building excavations in 1906, which may with certainty be referred to the Viking period. They probably date from the first half of the tenth century. "An Account of some Souterrains in Ulster" was given by Mrs. Hobson; they could have only been used by a diminutive race, as is proved by the smallness of the doorways. Full accounts were given by Mr. R. M. Dawkins of the excavations at Sparta; by Dr. Ashby of the work of the British School at Rome during the Session of 1906-7; and by Professor Garstang on Recent Explorations in North Syria and Asia Minor. Special reports were also forthcoming of the committees appointed (1) to conduct explorations as to the age of Stone Circles, (2) to explore the Lake Village at Glastonbury, and (3) to explore the Red Hills of Essex.

The tower of Marton church, Lincolnshire, is a good example of late pre-Conquest work, and is probably of the time of Edward the Confessor. Owing to settlement, the future life of this tower is in considerable danger, and urgently needs repair. The work has been happily entrusted to the Society for the Preservation of Ancient Buildings, and, with Mr. W. Weir as architect, we may be absolutely confident that no undue interference with this historical fabric will be permitted. The church is otherwise of exceptional interest, and requires careful treatment. Appeals for restoration funds are so frequent, and, occasionally, so mischievous in execution, that any reference to them in THE RELIQUARY will be but seldom made; but we should like our readers to feel that if such a reference does appear, there is a very genuine need of funds, and every assurance that the money will be well expended. Donations should be sent to Rev. J. H. Mallinder, Mahton Vicarage, Lincoln.

The Lord Mayor's Show of November 9th, 1907, was undoubtedly a great advance upon the degenerate and inappropriate displays of the last half century, wherein mangy camels and other second-rate circus properties formed the chief features at which the London citizens gazed. The last display had a genuine historical ring about it, which goes almost without saying when it is remembered that Mr. Louis N. Parker, the great pageant-master of the last three years, was the marshal. The main idea of the show was groups representative of England's

seven Edwards. However thankful we may be for the intervention of Mr. Parker to raise the tone of this once sorry spectacle, we need not close our eyes to the fact that he, or his advisers, made a big historical blunder in the official description of one of the groups. As to Edward VI., the popular idea with respect to the action of the boy-king, or, rather, of his advisers, although known by all true students to be a falsity, was most unfortunately emphasised. The statement put forth was : "The keynote of this reign was the revival of education." The exact converse of this is the truth ; let anyone who yet believes in this fond delusion read Mr. A. F. Leach's *English Schools at the Reformation*, the first chapter of which is rightly entitled—"Edward VI., Spoiler of Schools." There was one rather bad slip in the carefully-planned costumes, which caused the Philistines to jeer. The jovial-looking Abbot of Westminster, as he rode along, made a considerable display of his legs (in fleshings) under his caught-up habit. The reporter of a half-penny paper, commenting on this, said that it gave him "a sort of surprised ballet-girl effect." Such a comment would have been impossible had he been correctly arrayed in gaiters. This incident explains why the visitors of Benedictine Abbeys, and other monasteries of mediæval England, commonly included amongst their visitation questions, whether the monks when riding wore gaiters ?

One of the most successful of modern antiquarian associations is the British Numismatic Society, which was founded in 1903. It is remarkable for three things —firstly, for the speed with which its roll of members was filled up ; secondly, for the extraordinary number of its royal members—for it includes in its ranks almost the whole of the crowned heads of Europe ; thirdly (by far the most important consideration), for the truly admirable character of the papers and illustrations in its annual journal, edited by W. J. Andrew, F.S.A., P. W. P. Carleton-Britton, F.S.A., and L. A. Lawrence. The annual meeting was held on 30th November, when Mr. Carleton-Britton, the President, read selected extracts from the second part of his *Numismatic History of the Reigns of William I. and II.*, and exhibited his collection of coins of the period—comprising 336 of William I. and 102 of William II. In the course of his remarks the President commented with commendable severity on the recent action of certain officials, who ought to have known better, in including among ancient objects over which the Crown claimed treasure-trove rights, discoveries of bronze or copper. In doing this they are going *ultra vires*, and showing either ignorance or else an attempt to obtain antiquities by deliberate misrepresentation. The laws and customs of treasure-trove only apply to gold and silver.

The exact number of members of this Society, according to the report of 30th November, is 532, namely, nineteen royal members (of whom the Queen of Norway is the last), twenty honorary members (the full number), and 493 ordinary members. The full roll of ordinary members is limited to five hundred, and the seven vacancies have occurred through recent deaths or resignations. They are sure to be rapidly filled up, and those desirous of gaining admission are advised to at once apply to the Hon. Sec., Mr. A. Anscombe, 43, Bedford Square, W.C.

A recently-formed literary society, which we desire to warmly commend, is the "Malone Society." It has been formed for the purpose of making accessible materials for the study of the early English drama. The publications of the Society will consist of faithful reprints of old plays—mostly Tudor—and of documents illustrative of the history of the drama and the stage. The annual subscription is a guinea, and the Hon. Sec. is Mr. Arundell Esdale, at the British Museum. The issues for 1907 are generous, being four in number, finely printed at the Chiswick Press, in quarto. They are St. John the Evangelist, *n.d.* ; Wealth and Health,

n.d.; *The Battle of Alcazar, 1594*; and *Orlando Furioso, 1594*. The Interlude of Johan the Evangelist is a reprint of the only known copy; it was purchased by the British Museum in 1906 for the sum of £102.

Yet another literary society has just been started, under the title "British Society of Franciscan Studies." Its principal object is the printing of original documents and papers illustrative of the religious life of the Middle Ages, and, especially, of the work of the friars. The Hon. Sec. is Mr. Paul Descours, 65, Deauville Road, Clapham Park, S.W. The subscription is only 10s. 6d. a year, which seems to us an inadequate sum to produce much result, unless the membership is very numerous. Part, too, of the ground supposed to be covered by this new Society is surely already served by the Royal Historical Society. If the Society flourishes, we would suggest that they should undertake the printing of the Chartulary of the Carmelite Friars of Lynn. This volume is at the Public Record Office, but until recently has been overlooked, owing to a wrong title. Dr. Cox gives a summary of its interesting contents in the *Memorials of Old Norfolk*, now in the press.

An admirable society which has the highest claim to the support of ecclesiologists and, indeed, of all historical students, is the Canterbury and York Society, which was founded in 1904 for printing Bishops' Registers and other Ecclesiastical Records. It has, so far, done very good work, but the amount which has been printed might easily have been doubled if the membership was further extended. The issues for 1907 include parts of the Rolls of Bishop Hugh, of Lincoln (1209-1235), the second part of the Register of Bishop Cantilupe, of Hereford (1275-1282), the first part of Archbishop Parker's Register (1559-1576), and part of Bishop Orton's, of Hereford, Register (1317-1327)—which is on the eve of publication.

Next March the final part of the highly important Rolls of Bishop Hugh will be issued, with introduction and index. Other issues of 1908 will include further registers of Canterbury, Carlisle, and Rochester. It is almost impossible to exaggerate the amount of important new material in connection with the history of both Church and State which comes to light in connection with the printing of these little known Episcopal Registers. The annual subscription is a guinea, which should be forwarded to Mr. F. G. Hilton Price (Director of the Society of Antiquaries), 1, Fleet Street, E.C. The address of the Hon. Sec. is 124, Chancery Lane, W.C.

In the autumn of last year, the *Tribune*, which has taken a high literary position amongst the London "dailies," originated a show of new books, to which all the leading London publishers gladly contributed. It was held at their commodious offices in Bouvierie Street. Last November the *Tribune* repeated this successful experiment, and it was imitated by the *Daily Chronicle*, which secured rooms for the purpose in Old Bond Street. Both these shows were crowded by the public, and afforded a good opportunity for the inspection (they were not on sale) of the multiplicity of new works of every description. Of course, the chief view of these newspapers was self-advertisement, and in each case the show, from a literary standpoint, was spoilt by the speeches of publishers, authors, or critics, and still more so by the meretricious "attractions"—utterly out of place at such an exhibition—of reciters or concertina players. The degree of success, however, achieved by these displays ought to encourage publishers and book-sellers to combine next autumn to hold a good joint show of their divers wares under one roof, altogether apart from pushing newspapers or any platform displays, whether oratorical or musical.



GOLD COLLAR AND CHAINS FOUND IN IRELAND.
(Two-thirds full size)



The Reliquary
¶
Illustrated Archæologist.

APRIL, 1908.

Sculptures of the Temple of Aphaia,
Ægina.

IN MEMORIAM ADOLF FURTWÄNGLER.

THE pediment sculptures from Ægina, which form the chief treasures of the Munich Glyptotheke, have long been a source of wonder. Their bold workmanship and expression have given them a pre-eminent place among the memorials of archaic Greek art. Casts of the figures as restored immediately after their discovery in 1811 are to be found in the great collections of sculpture throughout Europe: they form, for instance, quite the most conspicuous decoration of the Archaic Room of the British Museum. Yet for many years keen disappointment has been felt with the peculiar genius of the Æginetan artists. Individual parts of the figures were felt to be convincing, but the general motives were weak, the whole composition of the battling groups in the pediments empty and dead. In the detailed pages of the Glyptotheke Catalogue (1900) Professor Adolf Furtwängler's impatience broke out in an energetic stricture on "this composition —barren, meagre, feeble, torn asunder, and therefore tiresome in effect." He was already convinced (largely on the evidence

82 *Sculptures of the Temple of Aphaia, Ægina.*

of weathered surfaces of the marble) that some of the figures had stood more diagonally across the base of the pediment, that there had been, in fact, a much closer battle of "crowded, full groups." In 1901 he was able, through the personal generosity of Luitpold, Prince Regent of Bavaria, to conduct an expedition in Ægina. His companions were Hermann Thiersch and Ernst R. Fiechter. The ground was broken on April 2nd, and on the very first day fragments of primary importance were brought to light. In 1902 and 1903, with the help of a legacy devoted expressly to the purpose, they were able to prolong their task beyond expectation. It was, however, not until 1906 that the great two-volume work on Ægina could be published, and the final models of the reconstruction exhibited in the *Æginetan Saal* of the Glyptothek. The result of Furtwängler's undertaking has been a revolution in our conception of the Æginetan temple, and a remarkable contribution to our knowledge of Archaic Greek art as a whole. He was able to trace the erection of three successive temples on the same site, to give a more complete architectonic account of the latest temple and its outlying buildings, and by means of fresh material to make vital changes in the pediment groups of the West and East.

The temple stands on a wooded hill in the north-east corner of triangular Ægina, facing on two sides the sea and on the third the inland woods and hills. The name of its presiding deity has long been a matter of conjecture. It was given formerly to Zeus Pan-hellenios, later to Athene, while Furtwängler (Glyptothek Catalogue, 1900) attempted to identify it with the Heracleion of which Xenophon wrote. A year later he was destined to end the controversy by his discovery among the ruins of a stone of dedication:—"In the priesthood of Kleoitas this house (*olκος*) of *Aphaia* and the altar were built . . ." The goddess is to-day a dim yet attractive figure. She was identical with Diktynna or Britomartis of Crete. Minos, the Cretan king, followed her in love against her will, so that at last she called upon the gods and sprang into the sea for protection from him. Caught in a fisherman's net she was taken in his boat westward, and landed on the Æginetan shore. Yet here, too, she was not safe: the fisherman loved her and followed her. She fled therefore up the hill into the woods, and there by a miracle became invisible. The simple country people raised her to divine honour, and built her shrine upon the scene of wonder. It was modest and very plain, without columns—in fact the *olκος* from which the inscribed stone comes. In the early sixth century before Christ, a

Sculptures of the Temple of Aphaia, Ægina. 83

more worthy building succeeded it. Last of all came a splendid *vadœ* with Doric columns supporting, on the east and west, pediments with the figures of Athene and the fighting heroes, the main subject of this notice. Very possibly the Persians (whose fleet cruised after the defeat at Marathon round Attica) saw the second temple from the bay, landed and burnt it to the ground. Its remains show marks of the fire. At all events, between 490 B.C. and 480, the years after Marathon, the Æginetans rebuilt their shrine more splendidly than before, with a broad terrace, a Propylon or festal gateway, and a dwelling-house for their priest. The goddess Aphaia was in her highest glory when Pindar, the fashionable



Fig. 1.—Temple of Aphaia. From South-east.
(From a photograph, 1906.)

poet of the aristocracy, celebrated her in a festal hymn. That she never broke into the close circle of Olympus, and was so easily forgotten, is due in no small measure to the early loss of this tribute.

Only a few years later, still in the fifth century, Athens came in her full power upon the Æginetans, destroyed their city, drove them into exile, and covered up their local goddess for ever. The shore and the hill, which in very early times had been well covered with peasant houses, were now quite deserted, and the temple above the trees was left to fall of itself to ruin. Later the peasant cultivated the little plateau on which the building stood, and because the wonderful heads of those statues, which had formed outlying ornaments of the terrace, hindered his ploughshare, he collected them and

84 *Sculptures of the Temple of Aphaia, Ægina.*

threw them together into the temple cistern. Seven years ago Professor Furtwängler found them there and brought them back to honour.

The statues of the pediments, as they are to be seen in Munich to-day, have had an eventful history. Left to weather in the storm until they fell from their high place, lying all through the Christian era sheltered under the wreckage of columns and architrave, they were brought to light once more by chance. In 1811 the Englishman C. R. Cockerell, later a Royal Academician, and the German Baron Haller von Hallerstein, met as young architects in Athens, formed a close friendship, and together made a hurried excursion to Ægina to measure "the temple of Jupiter Panhellenius." Cockerell was a lively enthusiast, a quick and trained draughtsman, whilst Haller—as his companion writes—was a "true German," sometimes "dull as a tombstone" but always "honest, true and accurate." The quick wit of the one, and the scientific, measured labours of the other, were combined ideally for such a work as was unexpectedly theirs. They hired three workmen to turn over the scattered blocks of limestone, and under these they came upon the broken marble figures of the pediments. They had neither time nor means for real excavation, but everything which lay on the surface of the ground they examined, described and collected. It is upon these fragments, so casually found, that the figures of the Glyptotheke have been built up. In due course the marbles were packed and transported to Zante, there to be sold by auction. Martin Wagner, the Munich sculptor, buyer of art treasures for that indefatigable collector Ludwig I. of Bavaria, set out to Zante on behalf of his sovereign, and although the marbles had been carried on to Malta before he had an opportunity of seeing them, they fell to his bidding at the sale. Meanwhile Cockerell had persuaded the authorities of the British Museum to come forward—but too late. They then sought to find the Bavarian purchase invalid. A letter of Taylor Combe and McGill under the date Aug. 3rd, 1813, is extant which recommends that the statues be simply seized and forwarded at once to England; the price to be paid is the same as that already paid by Wagner. The Bavarian, however, stood guard long over his treasures: in fact, owing to European war, he was forced to wait until 1815 before he could proceed with them towards Munich. After an anxious passage, beset by dangers of storm and pirates, he landed at Naples, and hurried the marbles overland to Rome. There in the studio of Thorwaldsen they underwent the work of "restoration." This—the years 1816-1817—is

the darkest time in their whole history. Saved for so many centuries under the ruins of the temple, fallen at last into the hands of fine enthusiasts, they were yet destined to be mutilated beyond repair by the Danish sculptor. In spite of protest he decided to complete the damaged antiques in marble rather than in plaster. He chiselled away the broken surfaces without compunction and forced the figures to tell a story for which they were never intended. King Ludwig had sent express direction that all restoration was to be carried out in strict archaic style fitting the original. It was a restriction which Thorwaldsen felt keenly, and when his task was to supply a new head for the kneeling bowman on the left of the west



Fig. 2.—Temple of Aphaia, East Front.
(From a photograph 1906.)

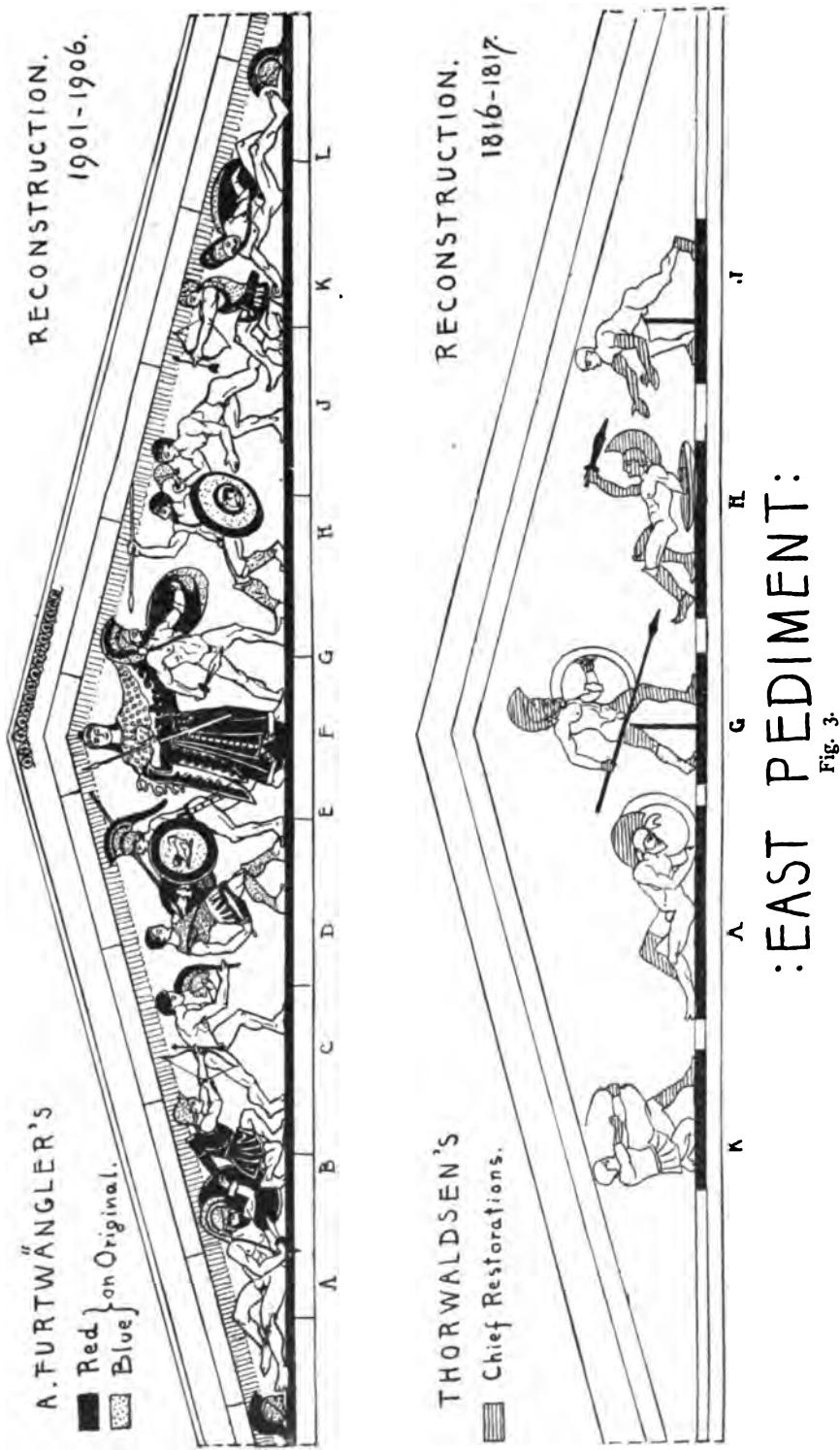
pediment he frankly rendered it after his own ideal of perfect beauty. In the primitive joy of an Homeric conflict it is the clear, cold, unmeaning face of an early-Victorian dandy. Upon the figures in Munich, which are accessible on all sides to the sight and touch, the workmanship of the glorious old masters of the fifth century before Christ is discernible in a moment from the systematic chiselling of modern hands. Yet it is recorded that when a visitor to Thorwaldsen's studio asked in compliment which were the old and which the new parts, he replied "I made no note of them and I can distinguish them no longer!"

His work was above all thorough. The new pieces were riveted

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with iron into the old ; the figures themselves were let deep into a solid marble plinth and fastened besides with heavy iron supports. To attempt to move them now would be to risk complete disaster. The quarrel with Thorwaldsen is not so much that he restored with insufficient material but that he did not make full use of the material which he had. Many detached fragments lie in the Glyptothek which were never employed at all, and casts of some portions of the figures, made fortunately before their modern mutilation, have been fitted by Furtwängler with these and with his new own fragments. Cockerell had made very careful notes at the moment of discovery, and also various attempts at a reconstruction—notes and sketches which rest now for the most part in London in the hands of his heirs. These were but half-heartedly regarded by Thorwaldsen. More strangely still, Cockerell forgot his own manuscript : in the elaborate work of his old age, “The Temples of Jupiter Panhellenius and of Apollo Epicurius,” he acquiesces in the main in the restorer’s arbitrary arrangement. It seems a strange irony that Professor Furtwängler should have been the first to use Cockerell’s own evidences to the full, and that he came ninety years too late to save the statues from grave injustice. The little temple of Aphaia, owing to its delightful situation, has long been the particular resort of the tourist. Byron sat among its ruins, and the young Bavarian Otto, King of Greece, celebrated his birthday there. Yet between 1811 and 1901 no important work at first hand was carried out upon it.

The most striking characteristic of the pediment figures is their energy. In this they belong to the true Greek archaic tradition, of which the “Apollo of Tenea” (Munich : Glyptothek) is the most famous early type. He stands in strictly conventional attitude, arms held tightly to his sides, fists clenched, left foot slightly advanced. It is precisely the pose of the Egyptian granite figures. Yet between the Egyptian, with his smooth curving limbs, unmarked by the forms of muscle and bone, and the early Greek Apollo, there is a whole world of difference. He is a soldier standing at attention. Every muscle of his knees and thighs and abdomen is braced and full of latent energy : we feel that he only awaits the word to step out. The exhilaration of his labours breaks out in the strange “Æginetan smile” on his face. The Egyptian figure suggests in itself that monumental, decorative art which could stand still for centuries, the Greek the restless development of a comparatively short period, striding on rapidly to the pediment sculptures of Ægina, and,



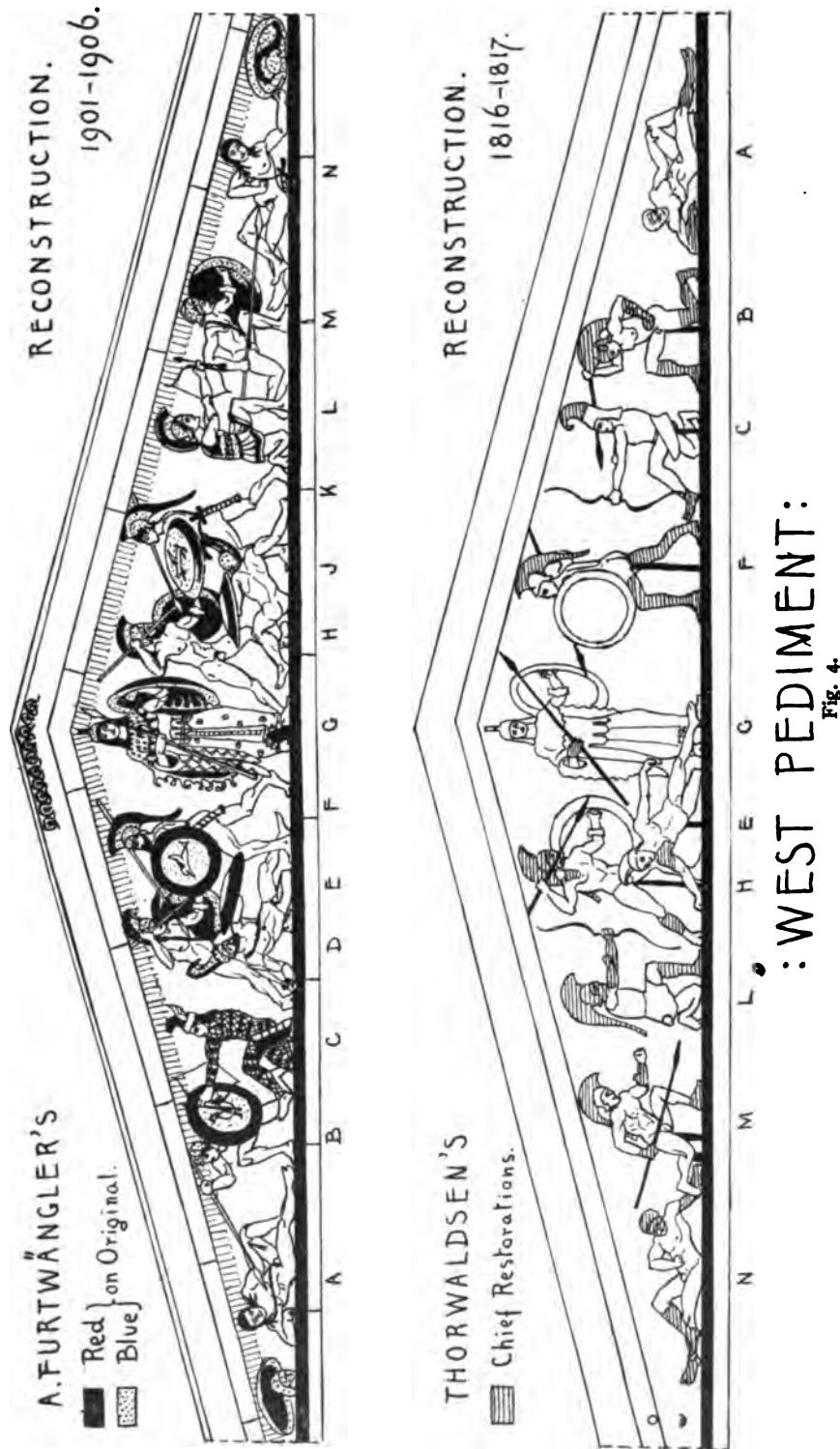
88 *Sculptures of the Temple of Aphaia, Ægina.*

still without pausing, to the full glories of the Parthenon. The great advance of the Æginetans is that they have added rapid movement to the energy of the earlier type. Every muscle of these fighting men is braced—but now for violent action. When they kneel they do not rest easily on the ground, like the Olympian pediment figures, but only on the toes of one foot and the heel of the other : they are but crouching in the dash forward. When they fall their limbs are kept at the strain, ready to rise and fight forward. Even when they are mortally wounded they smile still. Theirs is the tremendous physical exaltation which belongs only to primitive men, the joy of the Homeric heroes. All this is essentially the expression of an art still young and in a manner irresponsible. The actual space of time which separates the pediments of the Aphaia temple and of the Parthenon is very little, but not so the development of thought. The sculptors about Phidias conceived something beyond comparison, more complete and more beautiful than the Æginetan artists, but they had already lost the earliest freshness of youth. Their work is earnest and grand, and the gaiety and intense savage energy is gone for ever. When it re-appears as in the frieze of Phigaleia (British Museum), it is no longer innocent, but a conscious attempt to maintain an art already past its culminating greatness. Compare the pediments of Ægina with those of the Olympian temple of Zeus : how languid these later men are, how half-hearted in battle !

It is peculiarly interesting to notice the difference in style between the west and east Æginetan pediments. They were produced certainly at the same time, yet not less certainly by two different artists. All the forms of the east pediment figures are fuller, the flesh softer, the folds of the skin more delicately observed. Their movements are less constrained, their drapery and their hair less archaic. Their faces have lost the thick archaic eyelids, the heavy ears, the old unchanging smile : they are more earnest, and in the case of the fallen men, wear the expression of pain. In the mind of the craftsman of this eastern pediment the aspirations of the glorious coming time in Greek art had begun to awake.

A word as to technique. The theory at one time held that the Æginetan sculptors belonged rather to a school of bronze—than of marble—workers finds in these statues an absolute contradiction. The workmanship is beyond praise. Although designed to be seen from a distance and on one side only, they are treated throughout “in the round,” and there is no part less carefully executed than another. Each figure is hewn of one block of marble. No later

Sculptures of the Temple of Aphaia, Aegina. 89



Greek artist dared to work his material so thin or to poise it on such wonderfully slight points of contact. Passing from these to the pediment groups of the Parthenon, one is struck at once how superficial is the actual chiselling of the Athenian in comparison. Just because his work is less anxious, it attains its wonderful freedom and restfulness.

As to the technical perfection of the Æginetan figures there has never really been a doubt. Very many, accustomed to works of the greatest epoch, have perhaps found themselves unable to appreciate their archaic style : but, above all, everyone has been baffled by the weakness of the composition. The honour of restoring its secret to this modern day falls to Professor Furtwängler. Reference to the diagrams will show the revolution he has effected. Without noticing detail the following are the most vital grounds of his new reconstruction :—

WEST PEDIMENT.—The earlier restorers interpreted the motive as the fight over Patroclus' body. The fallen man is, however, not dead, and the fight across the goddess is very awkward.

(a) Furtwängler's two “middle-groups” depend on—

- (1) Hollows in the base of the pediment for the plinths of the statues. These show spaces for a long-striding group on either side of the central Athene, i.e., the groups *D E F* and *H J K*.
- (2) New fragment of a man's hand, grasping a stone and resting on the ground, i.e., hand of the *new fallen figure J*. This is the key to the whole new scheme, that of four fallen men.
- (3) The head restored by Thorwaldsen to the fallen man *E* is false. The helmet plume was originally cut away to fit the pediment, i.e., the figure was standing. The head is weathered on the left side. It is the head of the *new figure K*.
- (4) The figure *F* was found by Cockerell under the left of the pediment and transposed by Thorwaldsen. The *new figure D* exists only in small fragments.

The resulting groups of two men fighting over a prostrate third show a very ordinary motive of vases of the period.

- (b) The figures *A* and *N*, *M*, *C* and *L* were all arbitrarily transposed by Thorwaldsen. They have been restored to their proper place, both on the evidence of new fragments and of Cockerell's notes.

The resemblance of the corner groups *A*, *B*, and *M*, *N*, to the corresponding figures in the pediment of the Megarian Thesauros at Olympia is now very striking.

EAST PEDIMENT.

- (a) *The Athene.* The striding motive is given by fragments of both feet and of the dress. The outstretched Ægis is decided by a fragment of the fingers holding its tip, which fits fragments of the hand and arm already in the Glyptotheke. The rest of the figure is chiefly conjectural.
- (b) *The falling men.* Furtwängler cites very abundant evidence from vases of the period to support the attitude. The cast of the unrestored torso of H in the magazine of the Glyptotheke has a hole in the back for an iron support : the hole for the lower end of this iron is traceable on the base of the pediment.
- (c) *The Bowman K* and the *fallen Man A* were placed as now by Cockerell and altered by Thorwaldsen. The attitude of B is fortunately given by three fragments showing the angles of the head to the neck, the arms to the breast, and the left knee.
- (d) *The "Squires" C and J.* The motive is decided by the fragment of J's hand holding the cheek piece of a helmet : on his forehead are drill holes where the helmet was attached by bronze pins. The figure J was formerly interpreted as a "zugreifender."

The ACROTERIA.—The reconstruction of the ornaments from the temple roof (carried out by Ernst Fiechter) is of primary importance. This wonderful feat of technical skill—each is carved from a single block—forms a connecting link between the modest conventional ornament of the older Heraion and the late acroteria, consisting of human figures alone.

The colour, at first sight so startling and possibly disturbing, is based on the traces of red and blue, the only colours used, still to be seen. The patterns and shield devices are restored in all cases from actual vase paintings of the period.

Of all Professor Furtwängler's work there was nothing of larger scope or more complete finish than his reconstruction of the Aphaia temple. It was his last great task, and seeing how well he loved his Æginetans it seems strangely fitting that he should have died in harness and in Ægina. He was struck down by dysentery, and died on October 10th, 1907 : his body was carried to Athens to rest there, on the scene of so many of his labours. He was only 54 years of age, and it seems scarcely possible that his work is so suddenly over. Never did man show more clearly the fire burning within him. To see him in the Glyptotheke was always an inspiration, but to hear him lecture in the Æginetan Room in 1906 was in itself a great experience. One remembers how he handled his fragments with

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real affection, how he would shake that lion head of his with some stinging criticism of the restorers of 1816. He *loved* far too well to be a really good lecturer. At times he seemed almost to forget his audience : his voice sank till it was almost inaudible, his face smiled as at something far away—he was repeating the secrets of the Æginetans to himself. In another moment he would break out into one of the characteristic, sounding phases for which one waited. One will never forget the summer morning on which he drew aside the curtain from his brightly coloured scale models of the pediments and explained them in public for the first time. The man was everything. To him the Æginetans were alive just because he too was

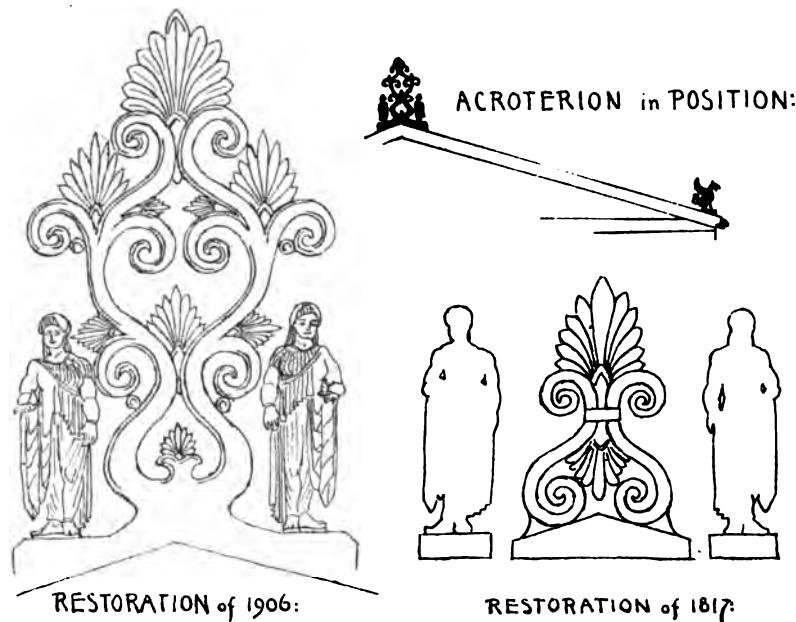


Fig. 5.

possessed of their intense physical energy. It seemed in no way incongruous when he hurried one day into the room, late for his lecture, in tennis flannels and hot from his game. That "The ancients did not *want* to make antiques" was a maxim of Böcklin's painting. In this Furtwängler and Böcklin were alike, that for them both the ancients were living still, though in widely different ways. The Master has left us at the very height of his strength : where shall we find his like again ?

For permission to make drawings from Professor Furtwängler's reconstruction I am indebted to the kindness of his widow.

BARCLAY BARON.

Notes on Fibulæ of Late-Celtic and “Italian” Character found in Wiltshire.

THE publication of the excellent British Museum *Guide to the Antiquities of the Early Iron Age* has, for the first time, placed a convenient text-book of the objects of that period in the hands of curators and others interested in the collections of the various provincial museums. Only a very few years ago many of these objects were, even in the British Museum itself, only to be found scattered about amongst the general Romano-British collections, and in provincial museums no attempt was made, as a rule, to distinguish them from Roman remains. At the present time, however, the example set by the authorities of the National collection is being gradually followed by the curators of other museums, and a considerable amount of interest has been aroused in objects of “Late-Celtic” character.

It is not, of course, possible in the case of very many “casual finds” to say for certain that any given object actually dates from before the Roman invasion of Britain, as, doubtless, objects of native manufacture, made wholly in the native style, continued in use among the British population—more especially in parts of the country remote from the great Roman centres—side by side with objects made under Roman influence, during a considerable portion of the Roman period in Britain. Except in the north, in the neighbourhood of Cirencester and Marlborough, and in the west, near Bath, a great part of Wiltshire, particularly the downs of the southern half of the county—which seem to have carried a large population throughout both the Bronze Age and the Roman period—was in this way remote from any considerable stations of the ruling race. It is, therefore, not surprising that among the numbers of fibulæ found in the systematic excavation of the Romano-British villages in Cranborne Chase, on the borders of Wilts and Dorset, by General Pitt-Rivers, as well as amongst those found casually in other

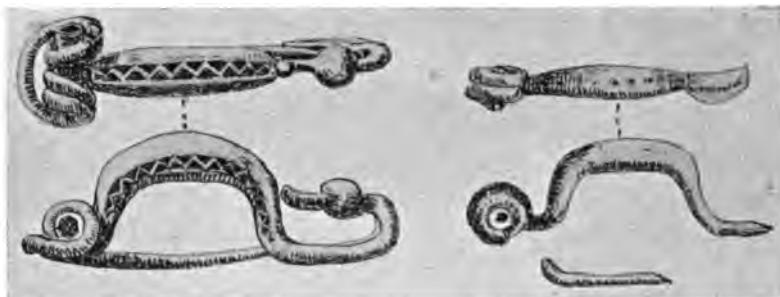
parts of the county, a larger proportion than is usual in other districts should be found to possess characteristics which are now generally regarded as pointing to a late Celtic origin. On the other hand, Wiltshire cannot boast of any extensive finds of late Celtic objects such as have come from the Thames, from Yorkshire, from the Polden Hills of Somerset, from Glastonbury, or from Hunsbury. It seems, however, desirable to illustrate and describe all the objects of this class existing in local museums and collections, and, more especially, all the fibulæ to which so much attention has been called of late years by General Pitt-Rivers, Professor Ridgeway, Mr. Reginald Smith, Dr. Arthur Evans, and others.

The present notes are chiefly concerned with that particular type of fibulæ known as "La Tene I." (*Guide to the Early Iron Age*, pp. 42, 99), of which such a large series is to be seen in the Morel collection of objects found in Gaulish burials in the department of the Marne, in the British Museum, where also many examples from Bohemia and from the Ticino Valley are to be seen.

This fibula has been chosen as the characteristic mark of the early period of that "La Tene" civilisation which takes its name from the lake dwelling, where it is best represented on the Lake of Neuchatel. In Gaul, this "La Tene," or "Marnian," period, as exemplified in the cemeteries of the Marne in which these fibulæ are found, dates probably from 350 to 200 B.C., and Dr. Arthur Evans and Mr. Reginald Smith would regard fibulæ of this type found in Britain as possibly of as early a date as 200 B.C. themselves.

They are made of one continuous piece of bronze, which, after forming two coils of a spiral spring on each side of the head, is thickened into a fairly solid bow of semi-circular section forming a high and somewhat square arch, and, after being flattened for the catch, the foot or tail is turned back until it almost—or quite—touches the front of the bow, to which, however, it is not fastened. The foot ends in a knob, most often shaped more or less like a duck's head, sometimes round and flat, and sunk for enamel or to contain amber or other ornament. The bow has most commonly a row of engraved dots with a couple of lines, or a central furrow, along the back, but no other ornamentation.

In his *Celtic Art*, 1904, p. 106, Mr. Romilly Allen gives a "List of Localities in England where Late-Celtic Fibulæ have been found," and mentions only five examples of this type, all in the British Museum, of which one—from Clogher, co. Tyrone—



Figs. 1 and 2.—From Rotherley Romano-British Village (Farnham Museum). Reproduced from Pitt-Rivers' *Excavations*, vol. ii., pl. xcvi. Figs. 5 and 6. By kind permission of Messrs. Batsford.

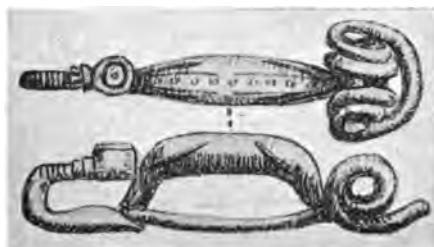


Fig. 3.—Found near Warminster. In possession of G. N. Temple, Esq.

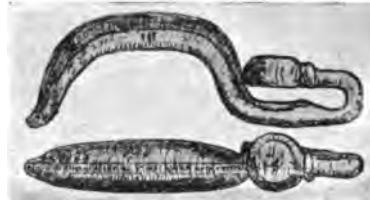


Fig. 4.—Found near Bush Barrow, Salisbury Plain (Devizes Museum). Very similar to the example from Bryanstone, near Blandford, Dorset, in the British Museum.

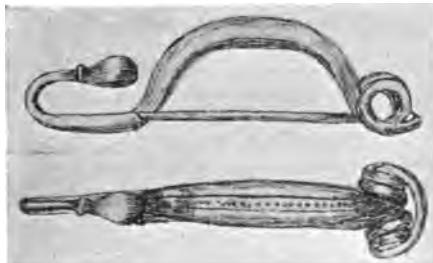


Fig. 5.—Found at West Kennet near a second Bronze Coin of Antoninus Pius. Relics of different ages were also found. (In the collection of J. W. Brooke, Esq.)

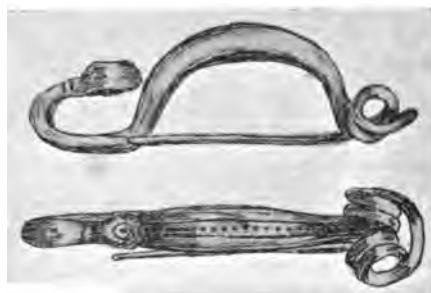


Fig. 6.—Found at Upper Upham, near Aldbourne, 1907. Coins found near it ranged from Vespasian to Constantine II. (Mr. J. W. Brooke's collection.)

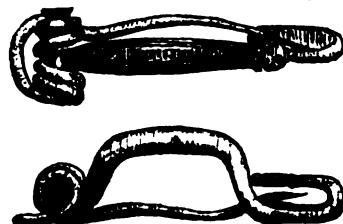


Fig. 7.—Found near Silbury Hill (Devizes Museum).



Fig. 8.—Found on West Lavington Down (Devizes Museum).

is really of a somewhat different type. There are, however, in the museum of the Wiltshire Archaeological Society, at Devizes, no less than six examples of this fibula, of which illustrations are for the first time now given. Altogether, after some considerable enquiry, I have been able to trace some twenty-six examples found in England; of these the British Museum has five, Reading and Farnham three each, Mr. Brooke's museum at Marlborough two, the Ashmolean, Salisbury, Chedworth, Northampton, and Taunton museums one each, and one is in the possession of Mr. G. N. Temple, of Boreham, near Warminster. Of these Wiltshire claims thirteen, and counties bordering on Wiltshire seven; only one (the Cowlam, Yorks., example) comes from the northern counties, and one from Northampton. Seven are from known Romano-British sites; a Roman coin was found close to one; four were associated with well marked Late-Celtic remains; whilst of the finding of the remainder no details seem to be known. The only example known to have been found with an interment is that from Cowlam, described and figured by Canon Greenwell in his *British Barrows*, and in the British Museum *Guide to the Early Iron Age*, p. 110. None of them occur in the great Roman collections of the Guildhall, the Silchester collection at Reading, or at Cirencester, Colchester, York, or Cambridge; none have, I believe, been discovered in the Glastonbury Lake Village.

Of the non-Wiltshire examples not here illustrated, one comes from the Chedworth Villa, Gloucestershire; one from Melbury, Somersetshire; one from Woodcuts Romano-British village, and another from Bryanstone, near Blandford, Dorset. Berkshire claims three, one dredged from the Kennet at Reading and two others (exactly similar to many of the Marne examples) found at Wallingford. Oxfordshire has two—one from Wood Eaton in the Ashmolean, the other from Water Eaton in the British Museum; two in the British Museum come from the Thames near London. The example from the Late-Celtic camp at Hunsbury is now in Northampton Museum; that from Cowlam, in the East Riding, is in the British Museum.

Is it fanciful to suggest the possibility that the prevalence of these fibulae, many of which are precisely like those found so abundantly in the cemeteries of the Marne, in Wiltshire and the neighbouring district, whilst they are very rare or entirely absent in the northern counties, and are not found on any of the great Roman sites, may point to some special connection of this part of Britain with Gaul in the days before the Roman invasion?

Of the thirteen Wiltshire examples of these "La Tene I." or "Marnian" fibulæ, twelve are here illustrated; the thirteenth example, found near Avebury, is in the British Museum, and is illustrated on p. 100 of the *Guide to the Early Iron Age*, in company with those from Water Eaton (Oxon.), Blandford or Bryanstone (Dorset), and one of the examples from the Thames at London, the latter being a very small example with the bow flattened out into a wide vesica shape.

One other point as to these fibulæ is worth noticing. Of the seven Wiltshire examples which retain their pins and springs, four have a bronze axis or rivet run through the coils of the spring.



Figs. 9 and 10.—Found by Flint Diggers on West Lavington Down (Devizes Museum).

Fig. 11.—Found at Baydon, apparently on site of settlement, with number of Romano-British objects (Devizes Museum).



Fig. 12.—From Wylie Camp (Blackmore Museum, Salisbury).

In three of these (figs. 3, 7, and 8) one of the coils of the spring is broken, and the pin simply works on the axis; as is also the case, apparently, in the fourth example (fig. 1), where the axis is in the shape of a small cylinder of bronze instead of a solid rivet as in the others.¹

In the Cowlam example Canon Greenwell specially notes that, when found, it had a piece of wood fitted into the coil of the spring, to which the *iron pin* with which it had been mended was fastened.

¹ There is a similar axis in one of the examples from the Thames in the British Museum, but whether in this case the coil has been broken I cannot say.

I would suggest that, at least in the Wiltshire examples, this bronze axis is like the wooden peg at Cowlam, an expedient by which the fibula, after being broken, was made serviceable again. Does the mending in this way of so many of these fibulæ go to prove that they were valuable articles, and so indirectly support the early date given to them?

To pass on to other forms which seem to have a British rather than a Roman origin, it is generally admitted now that those bow fibulæ, whether of bronze or iron, in which the bow, spring, and pin are formed of one continuous piece of wire, are of Celtic rather than of distinctly Roman make.

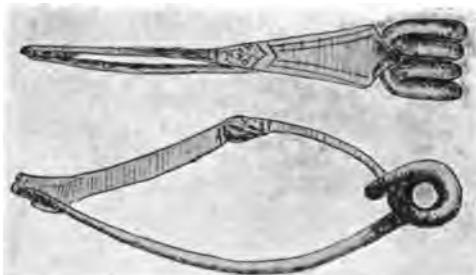


Fig. 13.—From West Lavington (Devizes Museum).



Fig. 14.—From Great Cheverell Down (Devizes Museum).

Of this simple form of fibula figs. 13 and 14 are probably the earliest examples here figured, and the first of these is a somewhat uncommon type. Mr. Reginald Smith would date fig. 13 in the first century B.C., and fig. 14 as possibly late in the same century.

Figs. 15-18 represent a type which is a good deal more frequent in museums, in which the bow is flattened out, and has in some cases a simple dotted ornament. These, although of "Late Celtic" character, are regarded by Mr. Smith as possibly dating from the first or second century A.D. It is seldom that the circumstances of their discovery have been such as to enable any definite date to be assigned to them. Of the six here figured fig. 16 is said to have been found "with a pot of Roman coins,"

but no record exists of the date of the coins, or of the actual amount of association between them and the fibula. Fig. 17, again, was found at Upper Upham, the Roman coins found "near it" ranging from Vespasian to Constantine II., the majority being of the time of Carausius, Diocletian, and Maximian.

The tendency with some archæologists, in the reaction against the old assumption that all such things were "Roman," is to place many of these simple fibulæ early, perhaps in pre-Roman times. On the other hand, it should be remembered that out of a total of about 115 bow fibulæ illustrated in General Pitt-Rivers' *Excavations* as found in the Romano-British villages, and associated with

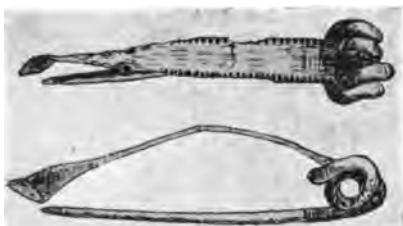


Fig. 15.—From W. Lavington Down (Devizes Museum).

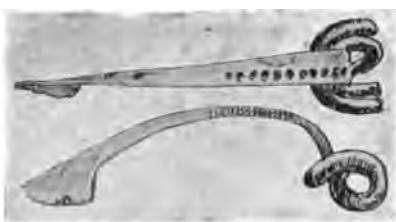


Fig. 16.—Found with pot of Roman coins at Easterton (Devizes Museum).



Fig. 17.—Found at Upper Upham near fig. 6. (Mr. J. W. Brooke's collection.)



Fig. 18.—Found at Marlborough 1906. (Mr. J. W. Brooke's collection.)

objects of the Roman period round Rushmore, on the borders of Wilts and Dorset, ten are of this type, which goes to prove that they continued to be used well on into Roman times.

The remarkable fibula illustrated in fig. 19 is of an entirely different class. It seems undoubtedly to belong to the type of which the splendid example found at Cesica, and illustrated by Dr. Arthur Evans in *Archæologia*, lv., 187, is the finest known example. Dr. Evans regards these fibulæ as probably dating from the end of the second century A.D. The body of the fibula is formed

of a flat triangular plate broadening out at the foot, whilst from the head a second plate curves over and is riveted to the centre of the first, both plates being originally covered with a thin plating of tin or some other white metal, which still has the remains of repoussé ornament, apparently of Late Celtic type; the spring

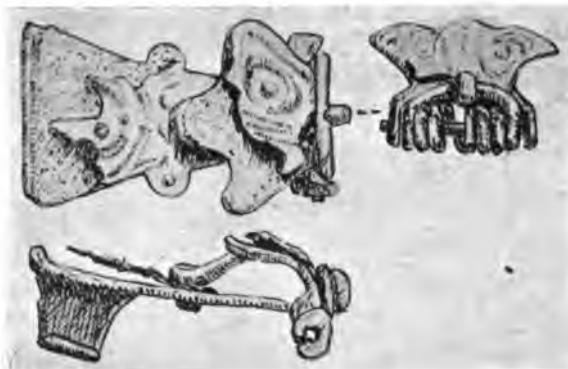


Fig. 19.—From Winterbourne Bassett, 1866 (Devizes Museum).

works on an axis the ends of which are fixed in slots in the side-pieces turned down from the head. A bronze tin-plated fibula, of similar form but smaller, from Water Eaton, Oxon., is in the British Museum.

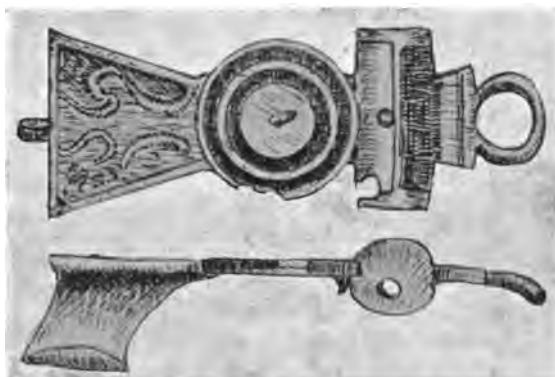


Fig. 20.—From Wylie Camp (Blackmore Museum).

Fig. 20 is regarded by Mr. Reginald Smith as of somewhat later date, probably early in the third century, on account of the loop at the head and the semi-cylindrical box which covers the spring. A large part of its surface has been enamelled, and on the triangular foot there are remains of a Late Celtic scroll pattern.

The surface of the bronze where not enamelled seems to have been tinned.

The loop at the head of this specimen is a characteristic feature of a considerable number of fibulæ found in Wiltshire and the adjoining counties, many of which have the graceful curved and spreading head of "trumpet" shape covering the spiral spring. These looped fibulæ were, Dr. Evans tells us, intended to be worn in pairs, with a chain hanging between them; they seem to have been a specially British development of the Roman time.



Fig. 21.—From Beckhampton Down (Devizes Museum).



Fig. 22.—Bronze Pendant from Wilsford (?) (Devizes Museum).



Fig. 23.—Fragment of Shale Bracelet, Cold Kitchen Hill (Devizes Museum).

Fig. 21 shows a type of Roman fibula, which, nevertheless, in the swelling "lip ornament" at the head and on the bow distinctly recalls the feeling of Celtic work of non-Roman origin.

Of the two Late Celtic objects other than fibulæ here illustrated, one is a little bronze pendant (fig. 22), which was evidently meant to hang from a ring, and may be the head of a hairpin, or, possibly, a small harness ornament. It has a socket in which amber or stone was doubtless set. Nothing exactly like it seems to have been found elsewhere. Its mouldings are distinctly of Late Celtic character, but its date may be of the first or second century. The other object is a portion of a bracelet of Kimmeridge shale (fig. 23), found with numbers of Romano-British remains

on the site of a settlement on Cold Kitchen Hill, near Warminster. The ornament is a form of the Greek "palmette," so often found in Late Celtic decoration. This is probably of Roman date, but its style is British and not Roman. Both these objects are in Devizes Museum.

Mr. Reginald Smith has called attention, in the *Guide to the Early Iron Age*, to the fact that a certain number of fibulæ of early "Italian" types (of which the salient characteristic is the spring of two spiral coils on *one side of the head only*) have been found in England, of which the British Museum and seven other museums possess specimens, which suggest a connection between Britain and the Continent, or even Italy, in days previous even to the



Fig. 24.—Bronze "Cushion-shaped" Fibula of Early Italian type, found at North Wraxall Roman Villa (Devizes Museum).

period of the "La Tene I." fibulæ mentioned before. The sketch of the fibula here illustrated, from Devizes Museum (fig. 24), has been submitted to him, as, indeed, have all the sketches here given, and he has been kind enough to give an opinion on the various specimens, upon which much of the present notes has been founded. This specimen of the "cushion-shaped" type is of a form well known in Italy previous to 400 B.C. It was, however, found with other distinctly Roman objects on the site of a Roman villa at North Wraxall many years ago.

Mr. Smith would get over the difficulty of its apparent association with objects of so many centuries later by suggesting that the sites of Roman villas were often those which had been previously

occupied by the Britons, and that, therefore, all objects found upon those sites were not necessarily of Roman age. Another possibility suggests itself, viz., that the inhabitants of the villa, when they came to Britain, brought with them trinkets from Italy which had already been several centuries in use. In any case, however, this fibula is certainly of an early Italian type, of which at present a few other examples are known from Britain, two of which are in the Canterbury and one in the Maidstone Museums.¹

The only other Wiltshire example of a fibula possibly earlier than the "La Tene I." class at present known to me belongs to Mr. J. W. Brooke, of Marlborough, who has most kindly drawn it for me, as he has the other fibulæ, from his fine collection

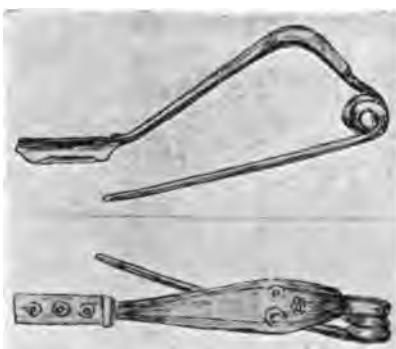


Fig. 25.—Bronze Fibula of Early Italian type from Baydon, 1906.
(From J. W. Brooke's collection.)

mentioned here. It was found casually near Baydon, a locality which has yielded, from the site of a settlement there, many Romano-British or, perhaps, Late Celtic objects, now at Devizes. This fibula, however, had no known connection with the settlement. It is, I gather from Mr. Smith, the only one of the type as yet found in the British Isles; he says: "It is altogether exceptional. It is a development of the Certosa type (see *Guide to the Iron Age*, p. 41), and should be contemporary with, or earlier than, 'La Tene I.', as the prototype belongs to the fifth century B.C. I have been able to find an exact parallel from Orvieto, Umbria, figured by Montelius, *La Civilisation Primitive en Italie*, part I., plate xi., fig. 146." It is true that this fibula, as here

¹ Professor W. Ridgeway and R. A. Smith on "Early Italian Brooches" in *Proceedings of the Society of Antiquaries*, xxi., 97-118.

illustrated, is without the small turned-up knob on the end of the foot, which is a distinguishing characteristic of the Etruscan fibulæ from the Certosa Station near Bologna, from which the type is named ; but a close examination of the original shows that the extreme end of the flat plate above the catch is, apparently, broken off, so that doubtless it did once possess this knob. All the objects illustrated in these notes are drawn full size.

[In addition to the gentlemen mentioned before in the course of these notes, I am indebted for much help and information to Dr. Arthur Evans, and to the Curators of the Reading, Salisbury, Taunton, Northampton and Colchester Museums.]

ED. H. GODDARD.



The Dawn of Architecture.

No doubt when primitive man first learned how to walk erect, and in other ways to differentiate himself from the ancestral beast, his first homes were made in natural caves and shelters in the rocks. Then, when the progressive increase in the numbers of the human family made necessary the construction of artificial dwelling-places, it was almost inevitable that these should be made after the model supplied by Nature. Accordingly, the first effort in the direction of home-building was, probably, the enlargement of existing cavities in cliffs; the next, the excavation of wholly artificial caves—mere holes in the ground or in soft rock strata, into which the men of the Paleolithic Age could dig and burrow with the crude tools at their command. This was really the beginning of architecture. True, many beasts did almost as well; but the beasts worked only with the teeth and claws that Nature gave them, while the human excavators of the first cave-like homes in yielding rock called to their aid tools made of harder rock, and the use of tools pre-supposes the dawn of reason.

It is now recognised by archæologists that what is known as the Pueblo region of New Mexico, Arizona, and portions of Utah and Colorado, are worthy of the most careful and painstaking investigation, for the reason that the innumerable prehistoric ruins there found seem capable of casting more light upon the gestation of culture than similar remains in any other part of the world. Just as the fossils found in Jurassic and Triassic rock strata make it possible for scientists to reconstruct with a fair degree of accuracy the fauna and flora of past geologic epochs, so does the study of prehistoric peoples make it possible, within certain limits, to reconstruct primitive society. The isolated position of the Pueblo region contributed to the preservation of primitive conditions, and the aridity of the climate has prevented the disintegration and decay of monuments of ages long past, so that conditions are particularly favourable to a study of the origin

and development of culture in that part of the world. The idea of "parallel development" is now universally accepted. In this convenient phrase is summed the theory that even the most widely separated peoples probably passed through the same stages of culture; and that in the same stages they developed the same arts and industries, lived in the same kind of dwellings, made use of the same sort of tools, weapons, and utensils, and experienced much the same moral, intellectual, and religious aspirations—subject, of course, to such variations as different climatic and physical surroundings necessitated. This is the reason why the



Fig. 1.—The Old and the New. Navajo Hogan. Near business centre of Albuquerque.

myths, traditions, and folk-lore tales of antipodal peoples sometimes exhibit such startling analogies. This used to be considered evidence of the common origin of mankind; and the strange parallels in the beliefs, superstitions, and mythologies of widely separated peoples were used as arguments supporting the belief in a common ancestry.

These are now merely accepted as confirmatory of the reasonable theory that, in the same stage of development and under the same conditions, men are likely to think much the same thoughts, and to express them in much the same manner. So it happens

that the Hottentot and the Papuan cherish the same myths and fables that the old Aryans of thousands of generations ago related to their children. So it happens, also, that when we study the origin and development of any art or industry among the primitive peoples of the American South-West, or anywhere else for that matter, we are learning the precise methods by which our ancestors developed similar arts and industries when they, too, were in the Stone Age.

In the development of architecture almost everything depended upon the nature of the country. The tribes that were forced to the level plains by the pressure of a stronger race at an early stage



Fig. 2.—Primitive Homes in the Cliff. Cliff Dwellings and Petroglyphs.

in their career, or that travelled from place to place in pursuit of migratory game, never became builders in the proper meaning of the term. As soon as they had learned how to construct rude, but portable, tepees of bark or of the skins of animals, they had attained the utmost limit of architectural development consistent with their manner of life. Those that confined their place of residence to a well defined region, but who yet moved with considerable frequency, did a little better. Fairly typical of these are the Navajo Indians—building their homes, or hogans, of the trunks and limbs of trees, and covering their rude skeleton dwellings with earth. This, we may suspect, is nothing more than a modification

of the ancestral cave, necessitated by migration into a country where natural caves did not exist, and where conditions were not favourable to the excavation of artificial caves. Intellectually, the Navajo is quite capable of the construction of much better homes than the members of that great tribe have ever occupied. Probably the evolution of the hogan into a higher type of dwelling was arrested by the custom that has existed from immemorial antiquity of abandoning a dwelling whenever a death occurred in it. With the term of occupancy so uncertain, the natural tendency towards improvement was stopped.

Permanence of residence, it is plain, is the first requisite to progress in architecture. Among primitive peoples, before the development of trade, commerce, and manufacturing, the only great builders were the agricultural races; the shepherds and the hunters, from the very nature of their occupation, were more or less nomadic—condemned to live in temporary structures. Only the farmers were in a position to feel justified in expending the time and labour necessary to construct homes that might last for generations or for centuries. In regions where the construction of irrigation works was necessary to successful agriculture, an added incentive to permanence of residence in the same place was given; hence the great builders of past ages have been agricultural races, living in arid or semi-arid climes—in Babylonia, Asia Minor, the Nile valley, Peru, and Mexico. The architectural monuments remaining in the American South-West are in no way comparable with those in any of these regions; but the fact that they exist in an unbroken series, showing every stage of development, makes them infinitely more instructive than the far grander ruins found elsewhere.

New Mexico offers many prolific fields for investigation along ethnographic and ethnopsychic lines, but none are more promising than the Pajarito Park district, between the Rio Grande and the Jemez Mountains. Although easily accessible, it has been unaccountably neglected, both by scientific investigators and by vandal tourists; the region has been totally uninhabited during historic times, so that the culture here attained was strictly aboriginal. There is, therefore, good reason for the expectation that the intermittent investigations now being conducted under the direction of Professor Edgar L. Hewett, of the Archæological Institute of America, will result in important additions to the sum total of knowledge concerning the gestation, and generation of culture.

There is no evidence that true troglodytes ever dwelt in the Pajarito region, but the first step in home-building, namely, the enlargement and improvement of natural cavities in the rocks, is fully illustrated. The original cavities were shaped by wind erosion, and the only industrial process employed in fitting them for human habitation was excavation.

The second step towards the beginning of true architectural progress was the excavation of cave-like homes with natural front walls, entrance being effected by means of narrow openings. Of these caveate dwellings there are many thousands in the Pajarito



Fig. 3.—Beginning of Masonry. Cliff Dwelling with stone wall front, Pajarito Park.

region; some contain but a single arched chamber, while others contain several. They are usually, but not always, located in positions easily susceptible of defence, with floors somewhat below the level of the threshold, and with crude fireplaces. The rooms are well shaped, floors and walls plastered, and with many attempts at decoration. Dwellings of this class display a vast advance in constructive ability.

But the father of all architects was he who first discovered that he could build a wall by the simple process of piling one stone upon another. That marked the introduction of a new idea into the human cranium, and new ideas are the rungs in the ladder of

progress by means of which man has climbed, slowly and with infinite labour, from the deep pit of barbarism to the exalted pinnacle of civilisation upon which he now stands. The introduction of carpentry, the invention of the column, the discovery of the arch, and a thousand other improvements followed inevitably, though slowly; but the building of the first wall by the piling of stone upon stone was an epochal innovation of more moment than all later devices put together.

No doubt necessity, the prolific mother of invention, supplied the inspiration of the first wall builder. In numerous places throughout the country of the Cliff Dwellers may be seen ancient caveate dwellings from which the front wall has fallen away. The slow crumbling of the cliffs must, at times, have brought the same result to pass when these strange abodes were occupied. When that happened, the householder found himself under the necessity of moving out and digging a new hole in the rock, or else of making repairs. It may be that the accident happened in mid-winter, when manual labour on the face of a frost-bitten cliff was a physical impossibility, and that the wall-builder tried this new expedient to escape the disagreeable alternative of accepting the grudging hospitality of gossiping neighbours in order to shelter the sharer of his humble cave and an interesting family of little cliff dwellers from the New Mexican storms.

Inevitably, the success of the first wall-builder begot imitation, improvement, and the application of the idea in different ways. Perhaps some one had excavated a large living room for the accommodation of a large family of daughters; as these grew to womanhood and went to live in caves of their own, he may have found it more convenient to sub-divide the commodious living room by building a stone partition than to help a lazy or improvident son-in-law excavate a new dwelling. There is no evidence to support this hypothesis, but it is probable that the same family problems came up for solution in those days that sometimes arise in the present advanced age. Then, possibly, some one knew of a tempting and convenient location for a cosy home for two on a convenient ledge of rock overhung by a beetling cliff. With the roof and rear wall ready made, it must have occurred to some one anxious to economise muscular energy that it would be easier to build two side walls and a front wall than to dig out a whole dwelling. Then came the building of three-walled dwellings, with artificial roofs, anchored at the rear to the cliff.

Hundreds of such dwellings, many of them containing hundreds of apartments, and accommodating entire communities, were constructed, before the advent of a Sir Christopher Wren bold enough to hazard the construction of a four-walled house without a cliff to lean against.

As soon as the stone wall had been perfected by the invention of mortar, the cliff dwellers were ready to leave the shelter and support of the ancestral cliff; but it is probable that it was centuries before they found it out. Great and substantial masonry buildings were constructed on ledges overhung by cliffs, as in the Mesa Verde region of south-western Colorado and on the Rio Verde



Fig. 4.—Type of Flagstone Architecture of the Hopi Indians.

of Arizona (as, for example, Montezuma Castle); and others were laboriously built upon the talus at the foot of the cliff, as at Tchrega, in Pajarito Park, for no conceivable reason other than the supposititious one that their builders did not have enough sense to know that their walls would stand alone. It requires no great stretch of the imagination to conceive the hoot of derision that greeted the bold innovator who first prepared to cut loose from the cliff and build in the open. No doubt the wiseacres gave his proposition the same kind of reception that was accorded the "cranks" and "visionaries" who invented the locomotive, the steamboat, the telegraph, the Atlantic cable, the telephone,

and the sky-scraper, and numberless must have been the predictions that the first strong wind which swept across the mesa would scatter the frail walls all over the landscape. Nevertheless, the crank defied precedent and prophecy ; and, to the amazement of everyone, his house defied the storm.

Probably the practical demonstration of the fact that a house built of stone would stand even without a cliff to lean against, was followed by a town lot craze upon the mesas that would make even the present-day boomers of suburban property sit up and take notice ; for when these prehistoric Americans forsook the cliffs, they sought the mesas, rather than the valleys or canyons, because the mesas afforded building sites that were as easily susceptible of defence as the eagle eyries in the beetling cliffs themselves. The same instinct guided many of the Pueblo Indian communities in the selection of the sites for their fortress homes. A more impregnable location than that of Acoma was never found in nature, and many other lofty mesas of the South-West have crumbling ruins on their summits which show that forgotten peoples once dwelt upon their almost inaccessible heights. Nevertheless, let it be understood that the Pueblo Indians are not descendants of the Cliff Dwellers, any more (nor even so much) than the "Greasers" of the South-West are Indians. It is probable that there is somewhere a strain of the blood of the Cliff Dwellers in the ancestry of the Pueblos, just as there is an admixture of Indian blood in the Greaser. Probably the Cliff Dwellers suffered the fate that has overtaken many of the old Pueblo Indian communities, and that seems destined ultimately to blot out the race of the Pueblos—amalgamation with a wholly alien race ; for that the Pueblos will eventually lose their racial identity by amalgamation with the Mexican population of the South-West is almost a foregone conclusion.

Having moved from the cliffs to the mesas, the architectural progress of the aboriginal Americans was rapid. The oldest type of masonry structures on the mesas consisted of two or three chambered one-story structures, evidently intended for the accommodation of a single family ; but the mesa dwellers, like the Pueblo Indians, were gregarious. Probably the law of growth that now prevails in Pueblo communities is the same that governed the development of the communal towns of the descendants of the Cliff Dwellers. A new family is always annexed to the maternal clan, and, whenever possible, the house of a newly married

daughter is built up against the home of her mother. This resulted in irregular and straggling communal buildings; but when circumstances made it necessary for an entire community to seek a new location (owing to the mischances of war, the desire for a more defensible situation, or the necessity of finding a larger water supply or better lands for agriculture), an opportunity was afforded for the construction of imposing and symmetrical structures that are truly wonderful exemplifications of what skill and industry can accomplish with the most inadequate tools. Some of the prehistoric town builders used flagstones, just as the



Fig. 5.—The Climax of Aboriginal Architecture, Taos, New Mexico.

Hopi Indians do to-day, but others laboriously dressed blocks of tufaceous rock, and constructed great pyramidal buildings containing thousands of apartments, four, five, or six stories in height. Ages before the first apartment house had taken form in the mind of the modern architect, essentially the same idea had been developed in New Mexico to an extent that the flat-builders of civilisation have not yet approximated.

Whether the introduction of adobe, or sun-dried brick, should be considered as constituting advance or decadence is questionable. There was a loss in permanence, but, when the aridity of the climate is considered, this loss is not so great as might be supposed—

perhaps it was more than compensated by the greater freedom it gave in the choice of location. It gave opportunity for greater latitude in design, but this does not appear to have been taken advantage of.

The perfect flower of aboriginal architecture is seen in the two great communal buildings at Taos, New Mexico, accommodating a population of more than four hundred persons. These two buildings were constructed when the population of the pueblo was much greater than at present, so that either one is more than large enough to house the residents in both. The larger structure is really but five stories in height; but in different parts of the building the separate stories are of unequal height, so that from certain angles there appear to be seven stories, and most writers so describe it. The Zuni boast of buildings as high, but of none so well proportioned or so imposing in appearance. Most of the Rio Grande pueblos are but two stories high, terraced in front, and built in a square around a central plaza, and having a perpendicular rear wall. The pueblo of Tesuque, nine miles from Santa Fé, is unique in that it is terraced both in the front and in the rear. The old communal building, however, is gradually passing away; and when those now existing become no longer habitable, it is not probable that they will ever be rebuilt or replaced.

JOHN L. COWAN
(*of Long Beach, Cal., U.S.A.*)



Treasure Trove, the Treasury, and the Trustees of the British Museum.

THE subject of treasure trove is one that has an interest for a large section of the public, and especially is this the case for those who are antiquaries or numismatologists. The last case of importance which has come before the Courts is that of the Attorney-General *v.* the Trustees of the British Museum, heard in June, 1903, when the Attorney-General, on behalf of the Crown, successfully established its title to certain valuable Celtic gold ornaments ploughed up on a farm at Broighter, on Lough Foyle in the North of Ireland, in the year 1896. They were purchased by the Museum authorities in the following year.

This remarkable hoard of objects, all of gold, consisted of a small boat, with rowing benches, yards, oars, and other miniature implements; a bowl, with four suspensory rings; two fine chains; two twisted neck-rings, and a hollow gold collar with repoussé work designs. In the account given of these objects by Dr. Arthur J. Evans (*Archæologia*, lv., 391-408), this beautiful collar is justly described as "beyond question the most magnificent object of its kind ever discovered." It is $7\frac{1}{2}$ in. in diameter, and the section of its tubular ring $1\frac{1}{8}$ in. The fastening of the collar is most remarkable and ingenious. For full illustrated details of all the objects of this collection reference must be made to Dr. Arthur Evans's paper. The Society of Antiquaries has kindly permitted a reproduction from the plate illustrating the collar and the chains (see *Frontispiece*).

Before further considering the facts in this particular case, it may be useful to shortly review the general law and position as regards treasure trove.

¹ This article is, in the main, an abstract of a paper by Mr. Carlyon-Britton, in the *British Numismatic Journal*. The whole subject of treasure trove is usually so much misunderstood, and is of such vital interest to all antiquaries, that we welcome the opportunity of printing an authoritative utterance on the question in the pages of THE RELIQUARY.—ED.

The earliest direct provisions on the subject that have come to our notice are contained in the Laws of Edward the Confessor. The section may be thus rendered :—

“ Treasures from the earth belong to the King, unless they be found in a church or graveyard. And if found there the gold and half the silver belong to the King and the other half of the silver to the church where the find took place whether it be rich or poor.”

Lord Coke (3rd Inst., p. 132) defines treasure trove as follows :—

“ Treasure trove is when any gold or silver, in coin, plate or bullion, hath been of ancient time hidden, wheresoever it be found, whereof no person can prove any property, it doth belong to the King, or to some lord or other by the King’s grant, or prescription. The reason wherefore it belongeth to the King, is a rule of the common law, that such goods no man can claim property, belong to the King, as wrecks, strays, etc., *Quod non capi Christus, capi fiscus.* It is anciently called *fynدارinga*, of finding the treasure.”

Another definition of treasure trove is given by Blackstone (I. Bl. Com., p. 285) where he says :—

“ Treasure trove, called in Latin *thesaurus inventus*, which is where any money or coin, gold, silver, plate, or bullion, is found hidden in the earth, or other private place, the owner thereof being unknown ; in which case the treasure belongs to the King, but if he that hid it be known, or afterwards found out, the owner and not the King, is entitled to it. Also if it be found in the sea, or upon the earth, it doth not belong to the King, but the finder, if no owner appears. So that it seems it is the *hiding*, not the *abandoning* of it, that gives the King a property : Bracton defining it, in the words of the civilians, to be *betus depositio pecunia*. This difference clearly arises from the different intentions which the law implies in the owner. A man, that hides his treasure in a secret place, evidently does not mean to relinquish his property ; but reserves a right of claiming it again, when he sees occasion ; and, if he dies and the secret also dies with him, the law gives it to the King, in part of his royal revenue. But a man that scatters his treasure into the sea, or upon the public surface of the earth, is construed to have absolutely abandoned his property and returned it to the common stock, without any intention of reclaiming it ; and therefore it belongs, as in a state of nature, to the first occupant, or finder ; unless the owner appear and assert his right.”

A third definition is given in Chitty on Prerogatives (p. 152), which closely follows Blackstone, and thus concludes :—

“ So that it is the *hiding*, and not the *abandonment* of the property that entitles the King to it.”

From these definitions it is clear that the following requirements to constitute treasure trove are essential :—(1) That the objects must be *intentionally concealed* in the earth or other private place ; (2) that such objects must be either of *gold* or *silver* ; and (3) that the owner, viz., the depositor or his legal representative, shall be unknown.

The cases where the law of nature, generally expressed as “ Findings are keepings,” has not been displaced by the law of might,

more euphemistically described as the Royal Prerogative and "the flowers of the Crown," are :—(1) When the objects are not *intentionally concealed*, e.g., a gold or silver coin or ring found alone in a field or river, or a hoard of bullion recovered from beneath the sea ; (2) when the objects are not of either *gold* or *silver*, e.g., unmounted precious stones, objects of bronze, copper, iron, lead or stone, pottery or glass ; and (3) when the objects, even if of *gold* or *silver*, are laid in a place of sepulture for the supposed use of the dead or as a customary mark of respect to the departed.

It will be noticed that in Blackstone's definition of treasure trove he makes use of the phrase, " But a man that scatters his treasure into the sea . . . is construed to have absolutely abandoned his property and returned it to the common stock, without any intention of reclaiming it ; and therefore it belongs, as in a state of nature, to the first occupant, or finder ; unless the owner appear and assert his right."

It was to bring the Irish treasure within this state of circumstances, that the evidence of the witnesses on behalf of the defendant Trustees was adduced in the form of a theory which the Judge did not consider to be even plausible. He said : " I must express my opinion that the Court has been occupied for a considerable time in listening to fanciful suggestions more suited to the poem of a Celtic bard than the prose of an English law reporter. The defendants' suggestion is that the articles were thrown into the sea, which, they suggest, then covered the spot in question, as a votive offering by some Irish sea king or chief, to some Irish sea god at some period between 300 B.C. and 700 A.D. ; and for this purpose they ask the Court to infer the existence of the sea on the spot in question, the existence of an Irish sea god, the existence of a custom to make votive offerings in Ireland during the period suggested, and the existence of kings or chiefs who would be likely to make such votive offerings. The whole of their evidence on these points (if I may so describe it) is of the vaguest description." After some further remarks he continued : " It is really little short of extravagant to ask the Court to assume the existence of a votive offering of a sort hitherto unknown, in a land where such offerings are hitherto unknown, in a sea not known to have existed for 2,000 and possibly 4,000 years, to a sea god by a chieftain both equally unknown, and to prefer this to the commonplace but natural inference that these articles were a hoard hidden for safety in a land disturbed by frequent raids and forgotten by reason of the death or slavery of the depositor."

The second line of defence was that the franchise of treasure trove had been granted by a predecessor of his present Majesty to a third party, from or through whose assignees the defendants could or would claim, but as the franchise of treasure trove, or anything like it, was not mentioned in the charter relied upon, this contention also failed, and the result was that the Judge made a declaration that the articles in question were treasure trove belonging to His Majesty by virtue of the prerogative royal, and ordered the delivery up of the same accordingly. The most satisfactory part of this narrative is the concluding episode, for His Majesty, with that tact and fine sense of justice for which he is so deservedly famed, presented these Celtic articles to the Royal Irish Academy, to which they should originally have gone.

Having shortly discussed the law of treasure trove, and having considered a particular instance which was decided at great expense to the nation as a result of questions in the House of Commons, proceedings in His Majesty's High Court of Justice, and ultimately of the graceful exercise by His Majesty in person of his royal prerogative, it is instructive to turn to and consider the ordinary methods adopted when the purchasers of ancient treasure do not happen to be the Trustees of the British Museum.

The Coroners' Act, 1887, in confirmation of the Statute *De Officio Coronatoris* (4 Edw. I.), merely provides that "a coroner shall continue as heretofore to have jurisdiction to *enquire* of treasure that is found, who were the finders and who is suspected thereof." It is obvious from the wording of the Statute which, dealing with an offence regarded as "criminal" must be construed strictly, that it is aimed at the actual men who unearth the treasure. As regards any question of title between the Crown and a subject, the Coroner and his jury have no jurisdiction, as this is confined to an enquiry and verdict as to who were the finders and who were suspected thereof. It is of course open to the owner or holder of articles claimed as treasure trove to show that they are not such even after an enquiry of the kind above mentioned. Indeed, if this were not the case the position of the Museum authorities after the judgment in the above trial would have been extremely awkward. The difficulty of obtaining information and evidence as to discovery and title, particularly in the case of minor deposits of gold and silver objects, has led the Treasury to adopt methods far removed from legal proceedings, either criminal or civil, to ensure the preservation of objects of general interest coming, or alleged to come, within the

definition of treasure trove. The Treasury minute embodying the methods alluded to, is contained in a letter circulated by the Secretary of State for the Home Department to the police in or about the year 1886.

The substance of this circular is as follows :—

" The Lords Commissioners of the Treasury being desirous to render as effective as possible the assistance which is given to the efforts of antiquarian societies for the preservation of objects of general interest, by the assertion of the claim of the Crown to coins and antiquities coming under the description of treasure trove, have reconsidered their practice, as intimated to you in the circular of July 11, 1871, of paying to the finder of articles of treasure trove on behalf of the Crown the *full bullion value* of such articles.

" Their Lordships, with a view to encourage the finders of coins and ornaments to notify the fact of their discovery to the Government, are ready to modify their existing regulations, and to return to the finders, who fully and promptly report their discoveries and hand over the same to the authorities, the coins and objects which are not actually required for National Institutions, and the sums received from such Institutions as the *antiquarian* value of such of the coins or objects as are retained and sold to them, subject to the deduction of a percentage at the rate either :—

" 1. Of 20 per cent. from the *antiquarian* value of the coins or objects returned ;
or,

" 2. A sum of 10 per cent. from the *value* of all the objects discovered, as may hereafter be determined.

" This arrangement is tentative in character, and the complete right of the Crown, as established by law, to all articles of treasure trove is preserved."

In the recent instance of the great Colchester hoard of 1902, which comprised 12,000 silver pennies of the period of Henry II. to Henry III., so "tentative was this arrangement in character," that the finders were remunerated at the rate of fifty shillings each !

It will be noted that in the above circular no mention is made of the fact that to come, even *prima facie*, within the definition of "treasure trove," the "coins, ornaments or objects" must be of either gold or silver, and that such coins, ornaments or objects, when of another metal or material, or when found singly, or in a place of sepulture, are not the subject of treasure trove. This omission may, perhaps, be excusable having regard to the object which the Lords of the Treasury had in view, and if the circular had been widely made known by sending prints to the clerks of all local municipal bodies, the secretaries of local Antiquarian Societies, the keepers of all licensed houses (hotel keepers and publicans), pawn-brokers and jewellers, as well as to the police, much good might have resulted. Prints of the circular might also, with advantage, have been placed on the doors of all places of public worship, and on

the notice boards of public libraries and other local institutions, and have been renewed from time to time.

As a matter of fact, however, and it is most unfortunate, there are no persons more often "suspected of treasure trove" than are the authorities of the British Museum themselves. At page 170 of an article in the *Numismatic Chronicle* of 1902, one of the writers refers to "a recent find of Anglo-Saxon coins, which was obtained by the British Museum in its entirety."

To ascertain how it was "obtained" we have only to refer to the *Numismatic Chronicle*, 1894, p. 29, where the writer states:—

"Through the liberality of Mr. Franks the British Museum has lately acquired a very interesting find of Anglo-Saxon coins. . . . Mr. Franks is unable to furnish me with any information respecting the locality where the coins were discovered, and I can only say that when they came into my hands for examination, they were so thickly coated with dirt, and in such a condition of oxidization, that it was almost impossible at first sight to identify a single piece."

This hoard, fresh from the soil and uncleansed, consisted of 241 exceptionally valuable silver coins and some fragments, and these were probably of the "antiquarian value" of at least £1,500.

What is not disclosed is that Mr. Franks was able to acquire these coins for £15 or thereabouts, and, as they were intended for the British Museum the inference is obvious that no very searching enquiry would be made either by him or the head of the Coin Department as to whence they came. Mr. Franks, who in the same year became Sir A. W. Franks, K.C.B., did much for the benefit of the Museum, and this transaction is recorded in letters of gold on a mahogany shield of honour suspended in the Coin and Medal Department.

A second and more recent instance will serve to illustrate the position in reference to treasure trove taken by the officials in that department. At a meeting of the Numismatic Society of London, held on the 21st January, 1904, an account was read of the finding at Awbridge, near Romsey, in Hampshire, of some 180 silver coins of Stephen and Henry II. It was mentioned that they were found in a garden under a laurel hedge about 2½ feet below the surface of the ground. Of these 138 were sent to the British Museum, who selected 58 of the best. It appears that of the 138, 34 were of Stephen and 104 of the first type of Henry II. Of the 58 selected by the British Museum nearly 30 were of a rare type of Stephen and the remainder consisted of the best specimens of the coins of Henry II. The coins retained were probably of the antiquarian or market value of £150. The department selected the 58 specimens,

the Trustees paid the finder of the coins, "an old labouring man in poor circumstances," £13 for them, and returned the remaining 80 to the sender.

From these two instances, which are only quoted as examples of many others of a similar character in which the Museum Authorities have directly acquired treasure trove, or to use the wording of the Statute, "are suspected thereof," it will be seen that the Statute is looked upon as a dead letter by that body, and that from their point of view the "antiquarian" value does not apply to objects acquired by the Museum without the aid of the Treasury.

Whatever may be said in favour of the cynical doctrine that the end justifies the means, and the Museum as a National Institution naturally has all our sympathies, it ought not to be necessary that there should be one law for the Museum and another for the public. The Museum is not the Treasury and has no more authority in these matters than the humblest amongst us, as the Irish Gold Ornaments case has so clearly decided. Under the existing law therefore it is most unfortunate that it should ever devolve upon the Museum to take the initiative in moving the machinery of the Treasury against the finder or purchaser of coins or other objects of antiquity which he desires to present to a local museum, or even is selfish enough to wish to retain for his own collection or study. To a man likely to be impressed the mere mention of "treasure trove" or "the police" is usually sufficient for the purpose, but in the case of another, not likely to be so easily influenced, the Treasury has to be urged to threaten prosecution. Compare a recent case in which a well-known Essex antiquary, who throughout his life has endeavoured to preserve from destruction objects of great antiquarian interest, with the sole object of preserving them in the museum of one of our most ancient municipal towns, with that of the donor of the mysterious hoard of Saxon coins to the British Museum. The one is threatened with proceedings, the other commemorated by a laudatory shield! This is manifestly as unjust to the Museum as it is to the public. The Museum cannot be expected on the one hand to accept these gifts without enquiry and an inquest, and on the other to instigate the Treasury to act as prosecutors of the public for doing precisely the same thing, yet that is what has been the condition of affairs for a long time past, and therefore it is quite time that some fundamental change in the law should relieve the Museum from so hypocritical a position. It is only right to assume that the Trustees themselves leave these

matters entirely to their officials to transact, without making inquiry as to what is done and the manner of doing it.

Having now commented upon the law of treasure trove, the practice of the Treasury, and the false position in which the British Museum is placed, it remains to humbly but hopefully suggest some method by which coins, ornaments and other objects of antiquity discovered may be preserved from destruction for the use and instruction of the nation. It is therefore suggested that in lieu of the present law of treasure trove, which, as shown before, is of uncertain application and very difficult to properly administer in practice, a carefully considered Act of Parliament should be passed making it compulsory for all objects of antiquity discovered within the British Isles to be offered at their fair market value to the Government. The objects would, of course, have to be defined, but might, with advantage, include prehistoric relics of flint, bone, bronze, ancient pottery and glass, and coins, vessels, ornaments, weapons and armour of gold, silver, bronze, iron, or other metal, whether found in bulk or singly. A Department of Antiquities would probably be created with an advisory board of experts as to genuineness and value. To prevent unfairness of treatment, the finder of any such objects of antiquity should have the right to require the same to be valued by an independent valuer or valuers, and in the event of such independent valuers being unable to agree with the Government experts, either the Government or the vendor should be at liberty to submit the question to arbitration, the arbitrator having a wide discretion as to ordering the costs of the proceedings to be borne by the party in fault or error. Particulars of the articles purchased, the prices offered and paid, together with the decisions and awards in cases of arbitration, should be published. Any articles purchased by the Government should, after being carefully catalogued and photographed, be offered at the fair market value to the Trustees of the chief museum in the county or place where they were found, and if not there wanted, be returned to the finder. In modern times the Crown is not in need of assistance or support from the proceeds of treasure trove, and it is freely stated that the main reason for upholding the right, is to preserve gold and silver objects of antiquity from the melting pot. If this be so, why not, with the consent of the Crown, initiate an effective system to carry out the objects in view in their entirety and in a manner calculated to give those who are most likely to discover articles of antiquity an interest in their finding and

preservation suitable to an enlightened age, instead of treating such persons on the footing of the besotted tavern-haunters contemplated by the statute of Edward I.

When the new conditions had become law, and had been widely and effectively published, there would be little chance of anything of great interest being destroyed by ignorant workmen for fear of action on the part of equally uninformed policemen, and, most desirable attainment of all, the present unjust system of there being one law for the British Museum and its authorities, and another for the other Museums and their curators and the private individual, would be abolished.

P. W. P. CARLYON-BRITTON.



Some Interesting Essex Brasses.

(Continued from p. 46.)

IN the first half of this article, we described several brasses of fairly early date. In the second portion, we notice several others of somewhat later date, commencing with the beginning of the sixteenth century. The first two are exceptionally fine and large examples of their class.

In the central aisle of the chancel at Wyvenhoe lies the fine brass (fig. 4) of Sir William Beaumont, Viscount Beaumont, Lord Bardolfe, and Lord Beaumont (d. 1507), who fought in the Wars of the Roses. The effigy is still complete and in good condition ; but, unfortunately, the side-shafts of the handsome canopy, some small figures of angels (with mouth-scrolls, &c.), the evangelistic symbols at the corners, and a large part of the marginal inscription, are all lost.

The effigy (49 ins. high) represents the nobleman in the style of armour in vogue at the time of his death—that known as the Early-Tudor. Its chief features are a collar of mail, a short skirt of mail beneath the tuiles, which are of large size, and very broad sabatons. Attached to the steel breast-plate is seen a lance-rest, which helped to hold the lance in a horizontal position during the charge. The nobleman's hands and head are both bare. His head, with hair worn long and falling on the shoulders, rests on his tilting-helm, which is covered by mantling and surmounted by his crest.¹ His feet rest upon the back of an elephant bearing a "castle" full of armed men—one of the badges of the Beaumont family. Beneath the elephant is a representation of the

¹ On a wreath, a lion statant [or].

Plantagenet broom-cod¹—an allusion to Lord Beaumont's connection with the House of Lancaster. Immediately above his head is a shield bearing quarterly (1) Beaumont,² (2) Comyn,³ (3) Philip,⁴ and (4) Bardolf.⁵ Above this, there have been figures of two angels, apparently kneeling in prayer, with a mouth-scroll to each, and between them some other device (possibly a representation of the Holy Trinity), but all now lost. Above this, again, is the canopy, consisting of a handsome three-arched entablature with crocketted finials, beneath an embattled arch, having in its spandrels the before-mentioned device of an elephant and castle. The fine broad lateral shafts (nearly 7 ft. high) which once supported these arches, are destroyed. Surrounding the whole was the

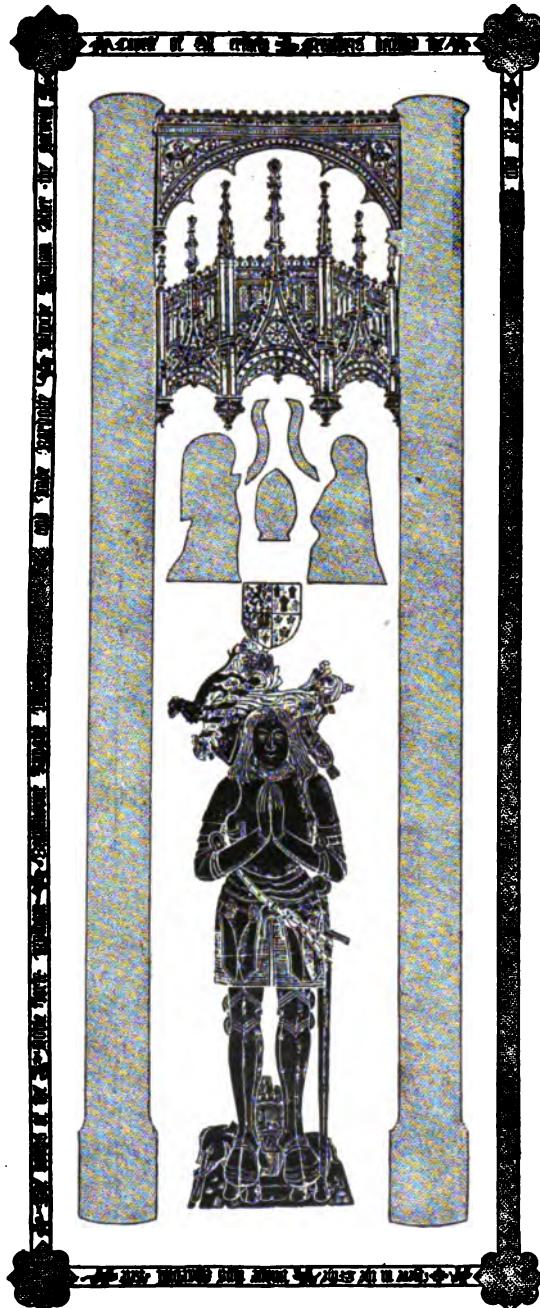


Fig. 4.—Brass of William Viscount Beaumont (1507),
at Wyvenhoe.

¹ The cod or seed-pod of the broom plant, the *planta genista* (*Genus Genista, vel Scoparius, vel Sarothamnus*) of old writers.

² [Azure], semée de lys, a lion rampant [or].

³ [Gules], three garbs [or].

⁴ Quarterly [gules and argent]; in the dexter canton, an eagle displayed [or].

⁵ [Azure] three cinquefoils [or].

inscription, engraved on a marginal fillet, with the evangelistic symbols at the four corners. The letters are (contrary to the usual custom) in relief, the back-ground being sunk, and the words are interspersed at regular intervals with representations of the elephant and castle. One small portion at the commencement and another in the middle (both bearing elephants), and a large portion at the end are now missing. The two former have been lost within recent years, as both were still present when rubbings now in the possession of the Society of Antiquaries were taken. Adding these missing portions, the inscription reads :

¶ Here in the Erthe undyr thys Marball Rest The bony's of the Noble Lorde Wylliam Beaumont, Knigght, Viscou[n]t Beaumont] and Lorde Bardolfe ; Whyche Wylliam, After the Naturall Course of All ertheley Creaturis, decessyd the xix day [of Decemb. in the yere of Christis incarnation M° CCCCC° viij° ; Whose soule Ihū, of his infinite Mercy, receive into Joy].¹

The nobleman in question, a son of John, first Viscount, was born in 1438, at Edenham, Lincolnshire. In 1447, on the death of his grandmother, he became seventh Baron Bardolfe and inherited vast estates. He adhered consistently to the House of Lancaster and fought at Towton in 1461, after which he was attainted of High Treason and deprived of all his lands, castles, and manors. After the battle of Barnet, in 1471, he was proclaimed, with others, as a traitor and a rebel. Two years later, he was besieged with the Earl of Oxford at St. Michael's Mount, in Cornwall, and is believed to have been captured and imprisoned in Picardy. On the accession of Henry VII., in 1485, all his honours, titles, and estates were restored to him and he was summoned to Parliament. His mind appears, however, to have given way, probably as the result of the anxieties and privations he had undergone. In 1487, the custody of his lands was, therefore, committed by Act of Parliament to his friend John (de Vere), thirteenth Earl of Oxford, and his person also in 1495. His consequent removal to the Manor House of the de Veres at Wyvenhoe accounts for the fact that, on his death in 1507, at the age of seventy, he was buried in Wyvenhoe Church, far from his hereditary demesnes. He married first Joan, daughter of Humphrey, Duke of Buckingham,² and secondly Elizabeth,

¹ Both Messrs. Waller and the Editors for the Cambridge Camden Society say they derive the conclusion of the inscription from Wootton's *Baronetage*, but we cannot find it therein.

² We have identified the matrix of the once-splendid brass to this great nobleman and his wife in the church at Pleshey (see *Trans. Essex Archæol. Soc.*, n.s., vii, p. 26; 1898).

daughter and co-heiress of Sir Richard Scrope, who survived him and, as he left no issue by either wife, became his sole heir. She afterwards married her husband's former friend and guardian, John, Earl of Oxford.

When she died, she was buried close to her first husband in the church at Wyvenhoe, where there is a splendid brass to her memory, which we notice next. Their two brasses are among the finest of the century now remaining in England.

The brass (fig. 5) to Elizabeth, Countess of Oxford (d. 1537), at Wyvenhoe, consists of a very large effigy of the lady, four escutcheons, a magnificent canopy in four tiers (now much mutilated), and a marginal inscription (of which only one small fragment remains).

The effigy of the Countess (58½ ins. high) is nearly life-size and quite the finest female effigy of the period which we have in Essex.

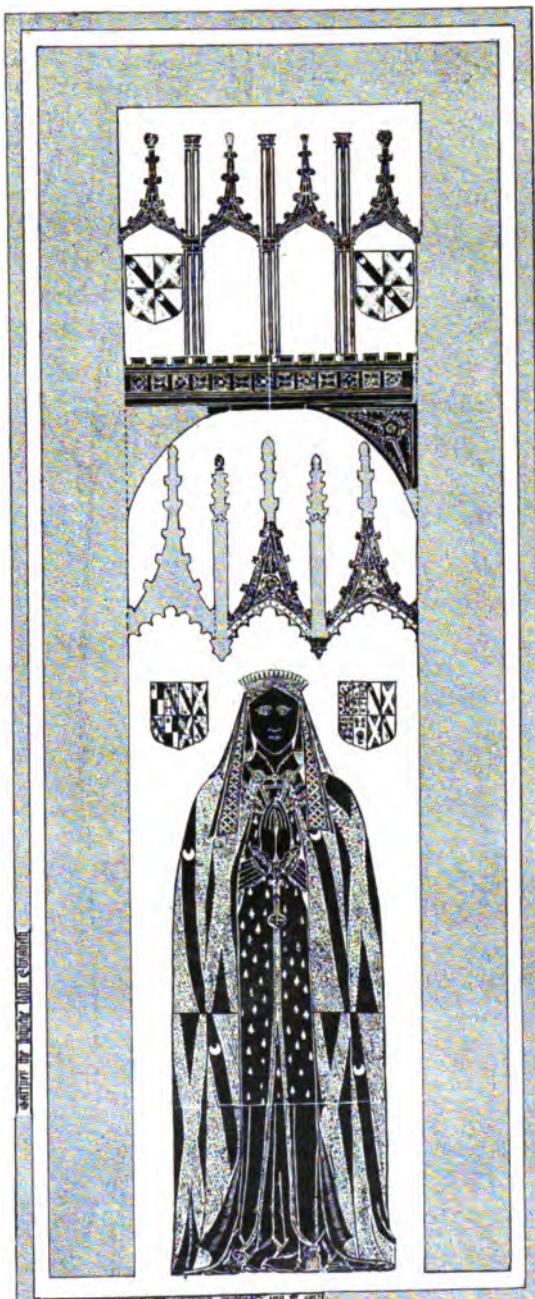


Fig. 5. — Brass of Elizabeth, Countess of Oxford (1537),
at Wyvenhoe.

It represents her wearing, over an ermined sideless cote-hardi, a splendid sleeveless heraldic mantle, emblazoned with her arms, Scrope¹ and Tiptoft² quarterly. The colours were represented originally by enamel let into the face of the brass, but this is now worn away. The mantle is fastened across the breast by a silken cord, the tasselled ends of which rest on the ground at her feet. Suspended by a slender gold chain encircling her neck is a handsome cross, which hangs just below her folded hands.³ This cross has been partially obliterated, probably in post-Reformation days, to save the brass from destruction at the hands of anti-Papacy bigots. On her head, the Countess wears the pedimental head-dress of the period, with the front-lappets embroidered, and over this her coronet.

The two upper shields both bear her arms, as on the mantle. The two lower shields also bear her arms, as above, impaled with those of her two husbands.⁴

The superb four-tier canopy (nearly 10 ft. in total height) is sadly mutilated. The broad lateral shafts and the uppermost tier are entirely lost. Of the lowermost tier, which was in three arches, less than half remains: the second, a single embattled arch, has now lost both its spandrels, but that on the sinister side is shown on an old rubbing belonging to the Society of Antiquaries, from which we reproduce it: the third, in four compartments, is still practically entire.

The inscription, on a marginal fillet, is now wholly lost, with the exception of one fragment. This we reproduce, together with two other fragments, which, though now lost, existed until recent years and are shown on the old rubbing, already mentioned, belonging to the Society of Antiquaries. The inscription, when complete, read:—

Of your Charitie, pray for the Soule of the high and noble Lady Elizabeth Scroope, first married to the noble Lord William Vicount Beaumont, lord

¹ [Azure], a bend [or]; a crescent for difference.

² [Argent], a saltire engrailed [gules].

³ This was, doubtless, the gold cross containing a fragment of the wood of the true cross, which she wore daily about her neck, as she mentions in her will; by which she left it to her son-in-law, the Earl of Oxford.

⁴ That is to say, the sinister shield bears quarterly, 1st Beaumont, 2nd Bardolph & Philip quarterly, 3rd Erpingham ([Vert], an escutcheon within an orle of martlets [argent]), 4th Comyn (as above) [all these being for her first husband]: impaling her own arms. (The arms of Lord Beaumont differ slightly, for some reason, from those appearing on his own tomb: see p. 125 n.) The dexter shield bears Quarterly, 1st and 4th Quarterly, 1st and 4th Quarterly [gules and or]; in the first quarter, a mullet [argent] (for De Vere), 2nd and 3rd [Gules], on a bend between three crosses-crosslet fitchy [argent] (for Howard) [both these arms being for her second husband]: impaling her own arms.

Comyn, Bardolphe, Philip, and Erpingham, and after Wife unto the high and noble Lord John sumtyme Earl of Oxford, High-Chamberlain of England, and Admiral of the same, Vycount Bulbeck, Lord Scales, Coun[c]elor to our Soueraine Lorde the Kyng an] [d Knyght of] the most noble Order of the [Gartyer; the whyche Lady Elizabeth] departed to God the 26th day of June 1537; on whose soule and all Christen souls Jhu have mercy.

Of the three portions placed within brackets, the first is that which still remains. The other two are those shown on the old rubbing.

As to the personality of the Countess of Oxford, some information has been given before. After the death, in 1507, of her first husband, William Viscount Beaumont, she married secondly, and as his second wife, John thirteenth Earl of Oxford, K.G. (died 1513), whom she survived twenty-two years, dying the 26th June 1537.¹

Of about the same date as the foregoing, but representing persons of less exalted social position, is the brass (fig. 6) of John Stonard (d. 1540) and his two wives at Loughton. It admirably depicts the style of costume, both male and female, worn between the years 1530 and 1560, which is represented on a very fine and extensive series of brasses in this county. The brass was formerly in the north aisle of the old church,² and when this was pulled down in 1877, it was torn from its slab and affixed to a new slab which is now in the chapel built on the site of the old church. We have, however, discovered the original slab, which still lies in the church-yard, so we are able, in our illustration, to place the component parts of the brass in their original positions. The composition resembles in so many respects that to Robert Barfott (1546), mercer, and his wife Katherine, in the adjacent parish of Lambourne, that one cannot doubt both were engraved by the same hand.

The figure of John Stonard (23 $\frac{3}{4}$ ins. high) represents him wearing a fur-lined gown, turned back round the neck and down the edges in front so as to show the fur lining. It is shorter than the style of gown worn during the first quarter of the century, reaching but little below the knees, and has—a new development—long false-sleeves, which are pierced about the level of the elbows to allow the arms to come through. Beneath this outer gown is worn a sleeved tunic, cut low at the neck to show the collar of the shirt, probably of silk or linen. Ugly square-toed shoes are worn, and the hair is long.

¹ A brass to an ecclesiastic who died in 1535, and is described as "Syr Thomas Westeley, priest, chapleyn to the Reyght Honorable Lady & Countesse of Oxenford," still exists in Wyvenhoe Church.

² See Morant, *Hist. of Essex*, i, p. 163 (1768).

The costumes of the two ladies, Joan and Katherine by name, are identical. Each wears the pedimental head-dress, with the front-lappets pinned up, instead of hanging down, and long loose gowns having very loose sleeves, broadly fur-trimmed round the openings, and extending no further than a little below the elbows. The gown is confined at the waist by a girdle, from which hangs a long rosary, and is cut low and square at the neck, where the linen partlet is seen.



A proper Chalice man for the Soulis of John Stonard gentylman John and katherin his wifes the whiche John decessyd the xvi daye of Iulie in the yere of our lord God M CCCC LVI ih S wholes soules And all other soules whi haue maren Amen .

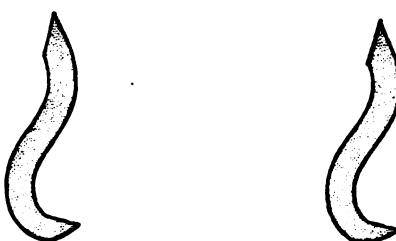


Fig. 6.—Brass of John Stonard (1540) and wives at Loughton.

The inscription (on an unusually long plate, measuring 37 ins. by 4 ins.) is in English. Below it, on the original slab, are the matrices of two scrolls, on which was probably engraved "scripture convenient" (that is, suitable texts), as directed in his will.

John Stonard, described in the inscription as a Gentleman, probably rose to wealth amid the upheavals of his time, for nothing

is known of his birth and parentage.¹ He became one of the "farmers" of the lands belonging to the Abbey of Waltham. In 1522, he became lessee of the Manor of Lucton or Loughton, which remained in his family for about a century. On his death, on 19th June 1540, he was succeeded by his son George (d. 1558), to whom also there is a brass in the same chapel.² In his will,³ John Stonard mentions his two wives, Katherine and Joan, and expresses his desire to be buried near the former in Loughton Church—"in the Chapel of Our Ladye there, before the image of St. Wenefrede, in the place where the body of Katheryn, late my wyfe, lyeth buried." He makes provision also for "a marble stone, with imagies and scripture convenient thereon," to lie upon

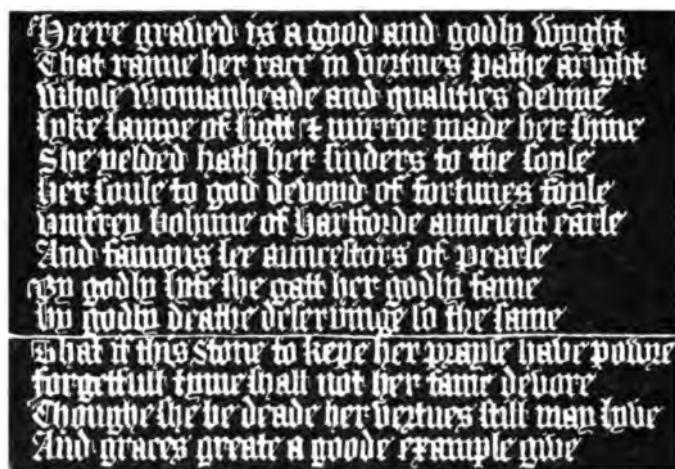


Fig. 7.—Brass to a Lady (about 1570: name unknown) at Hatfield Peverel.

his tomb—of course, the memorial we now figure. To the Abbot of Waltham, he bequeaths his "best amblyng nagge" or five marks, to keep his soul in remembrance.⁴ He also leaves moneys for "amendyng the most noios and foule highewaines" in the parish and for helping forward the marriage of poor maidens ; beside all which, he forgives his poorer debtors.

A curious rhyming inscription (fig. 7) to a lady (about 1570)

¹ See Mr. W. C. Waller, F.S.A., in *Trans. Essex Archæol. Soc.*, n.s., viii, pp. 146-147 (1903).

² Figured by us in *Trans. Essex Archæol. Soc.*, n.s., ix, p. 29 (1903).

³ His will (P.C.C., 7 Alengar) is dated 28th April 1532 and was proved 28th June 1540. The date of his death, as given in the inscription, is wrong by a year—probably through an error on the part of the brass engraver.

⁴ As the Abbot had surrendered his house on the 23rd March 1540, it is to be feared that he never received the "amblyng nagge" thus bequeathed to him eight years earlier.

whose name does not appear occurs at Hatfield Peverel. The slab to which the plate (which measures 15 ins. by 10 ins. and is in two portions) is affixed lies in the chancel. The slab seems much older than the brass and is much worn. On it, there is neither another brass nor an apparent matrix. Yet presumably either an effigy or some other plate bearing the lady's name must once have accompanied the inscription.

The inscription is in a kind of doggerel rhyme which was in common use in the period from about 1550 to 1585. It consists of fourteen lines and reads :—

Heere graved is a good and godly wyght,
That ranne her race in vertue's pathe aright ;
Whose womanheade and qualities devine,
Like lampe of light and mirror, made her shine.
She yelded hath her sinders to the soyle,
Her soule to God devoyd of fortune's foyle.
Umfrey Bohune, of Hartforde auncient earle,
And famous Lee, auncestors of Pearle.
By godly lyfe, she gatt her godly fame ;
By godly deathe deservinge so the same,
That, if this stome to kepe her prayse have powre,
Forgetfull tyme shall not her fame devore.
Thoughe she be deade, her vertues still may lyve,
And graces greate a good example give.

The meaning is, in parts, very obscure, and the reference to Humphrey Bohun, Earl of Hertford, is too vague to afford any clue to the identity of the lady who is so highly eulogised.¹ We are unable to make any suggestion on this point, except that she may have been either one of the children or some relative of John Allen, Esquire (d. 1572), to whom there is, in the same church, a brass (formerly on an altar-tomb) having a very similar rhyming inscription.²

At Waltham Abbey is an interesting little brass (fig. 8), still perfect in all its parts, which commemorates Thomas Colte, Esquire (d. 1559), his wife Magdalen (d. 1591 : *née* Middleton), six sons, and four daughters, with two inscriptions and three escutcheons. It is of a kind which became common during the latter half of the sixteenth century ; that is to say, it is *mural*, and was never intended to be laid on the floor, as were practically all brasses belonging to other periods. Such a brass was affixed to a small slab or panel,

¹ During the thirteenth and fourteenth centuries, there were several Humphrey de Bohuns, Earls of Hereford (not of Hertford) and of Essex.

² The obscure portion of the inscription almost suggests that the name of the lady commemorated was Pearl Lee (or Leigh). John Allen's mother was Margaret daughter of Giles Leigh, of Walton, in Surrey.

which was built into wall or pillar, often in a small recess beneath an arch of stone specially made to receive the slab. The figures are (as in this case) usually represented kneeling in prayer on cushions before fald-stools, and the children are shown in groups behind (instead of below) their parents—the sons behind the father, the daughters behind the mother. The style of engraving at the period to which the brass in question belongs was good, marking a very great improvement on the coarse, crude, featureless style which had been prevalent for a century previously. The costumes represented on it are typical of the Early-Elizabethan period.



Fig. 8.—Brass (laid down 1576) of Thomas Colte, Esquire (d. 1559) and wife (1591) at Waltham Abbey.

The effigy of Thomas Colte (11*1*/₂ ins. high) depicts him wearing a costume which differs little from that of John Stonard (1541) at Loughton, figured before. Nevertheless, the cloak has become longer, the false-sleeves are more developed, and small frills of lace or linen, surrounding the neck and wrists, have appeared. Further, the hair is now worn cut short, with full beard and moustache. The sons wear a costume very similar to that of their father, except the two younger, who were, no doubt, infants at the time of his death.

The costume of the lady shows, on the other hand, many changes from that worn by the wives of John Stonard. The over-gown is now sleeveless, tied by a bow at the waist, with an opening down the front and a stiff standing collar. The under-gown is very high on the neck and has tight sleeves, puffed at the shoulders. Frills appear at the neck and wrists. The head-dress is of a new kind—that known as the “French bonnet” or hood. The four daughters are all dressed exactly like their mother.

The main inscription and the three shields have all ornamental borders, with skulls represented at the corners. This inscription tells us that Thomas Colte died the 29th June 1559, and that his wife (who died the 30th November 1591) erected the monument. The small inscription on a label tells us (in a manner very unusual on a brass) that the year in which she caused the monument to be prepared was 1576—that is, seventeen years after her husband’s death and fifteen years before her own. The difference between the lettering which records the date of her death and that of the rest of the inscription leaves no doubt that, when she put up the brass, she caused blanks to be left (as was done not uncommonly) in which the exact date of her death might be recorded; and it will be seen that, when she died, a very incompetent engraver was employed to fill these blanks.

The shield above the man bears Colte¹; that above the woman bears Middleton²; that at the top, in the centre, bears Colte impaling Middleton.

This Thomas Colte was the second son of John Colte, Esquire (d. 1521), whose brass at Roydon we have already figured in these pages, together with that of the latter’s father, Thomas Colte, Esquire (d. 1471), which exists in the same church.³ Thomas Colte the younger (with whose brass at Waltham Abbey we are dealing) had an elder sister, Jane, who married Sir Thomas More, Lord Chancellor of England. He himself married Magdalen Middleton⁴—the lady who became “the causer of this monument,” as the inscription quaintly says.⁵

¹ [Argent], a fess [azure] between three colts courant [sable].

² Quarterly, 1st [Argent] a saltair engrailed [sable]; a mullet of six points on the fess-points for difference (for Middleton), 2nd [Or.] three fleurs de lys [azure] (for Bothom, Betham, Bethum, Besom, Bezome, or Bechorn), 3rd [Azure] a chief indented [argent] (also for Bethom), 4th Lozenge [argent and sable] (for Croft). (See B.M. Add. MS. 27984, 19b, and Harl. MS. 1549, fo. 78.)

³ See *Reliq. & Ill. Archæol.*, ix, pp. 146 and 153 (1903).

⁴ She was probably a daughter of Sir Robert Middleton, of Arnshed, Westmorland, by his wife Anne daughter of Edward Bethom, of Bethom, Lancs.

⁵ His will (P.C.C., 38 Chaynay) is dated 26th May 1559 and was proved 7th August following. He leaves bequests to his wife Katherine, his daughters Katherine and Jane, his “brother Middleton,” and many others, including one of £3 to the poor of Roydon.

We notice next another brass (fig. 9) at Loughton—that commemorating William Nodes (d. 1595), his wife Elizabeth (*née* Wollsey), eight sons, and six daughters. In or about 1715, it lay (according to Holman) “in the pace of the church, just under the pulpit.” When the old church was pulled down in 1877, the brass was torn from its slab (which has disappeared) and the remaining parts were affixed to a new slab, now lying in the chapel built on the

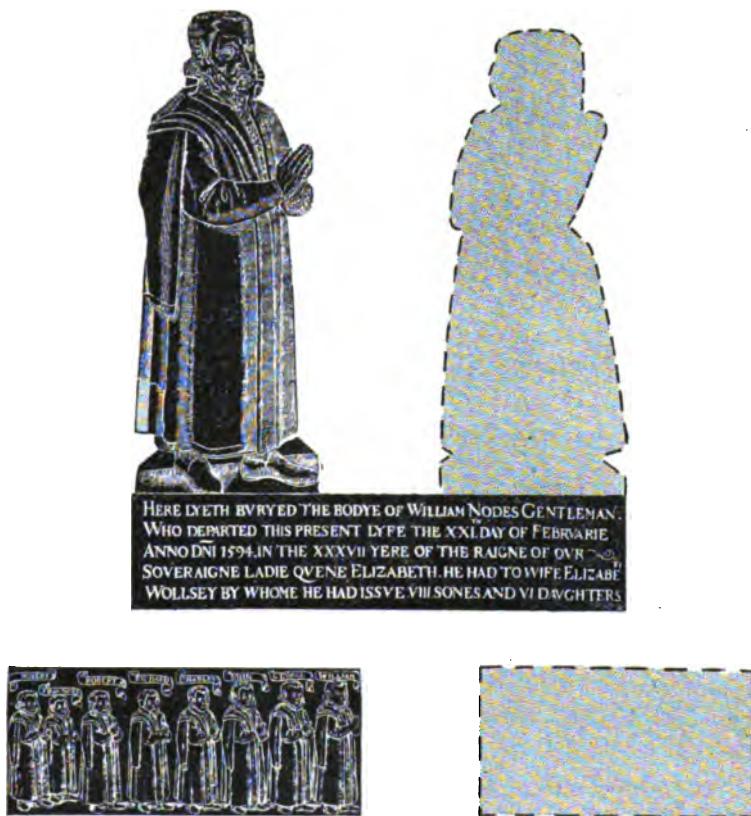


Fig. 9.—Brass of William Nodes (1594) at Loughton.

site of the old church. Unfortunately, in the transfer, they were refixed without regard to their original positions. In our illustration, we have re-arranged them, placing them in what we conjecture to have been their original positions. The effigies of the lady and her daughters (and possibly some shields) are lost.

The effigy of William Nodes (23½ ins. high) gives a good and typical representation of the male costume of the Elizabethan period.

A comparison of it with that of Thomas Colte, at Waltham Abbey, laid down about twenty-five years earlier, shows that only very slight changes had taken place in the interval. The neck-frill has grown into a decided ruff, while the wrist-frills have disappeared. The false-sleeves are shorter, as also is the gown, which is not sufficiently open in front to allow the tunic, worn beneath it, to be seen.

The most unique feature about the brass is the fact that over each of the eight sons there is a scroll giving his Christian name. All are dressed in a costume almost identical with that of their father, except two, namely, Charles and Richard, the fourth and fifth in order, who (for some reason which is not obvious) have turned-down collars to their gowns, instead of ruffs.

Of the personality of William Nodes we know nothing, except what the inscription tells us. He is described as a Gentleman and is recorded to have died on 21st February 1594-5.

A very late brass (fig. 10) at Harlow, commemorating Francis Reve, Esquire (d. 1639), and his wife Joan (*née* Joscelyn: d. 1642), completes our present series. At the time it was engraved, the custom of laying down monumental brasses was on the verge of being discontinued and the art of engraving them had fallen very low—a fact of which the brass itself bears strong evidence; for both design and execution are exceedingly crude, the features being particularly ill-represented. The various parts of the brass have been detached from their original slab and those remaining (that is, the two effigies and an achievement of arms) are now fixed into a wooden frame hung on the west wall of the north transept. The inscription (with, possibly, some children and some shields) is lost, but the armorial bearings suffice to identify the persons commemorated, whose dates of death are known. The figures are peculiar, in that each is represented kneeling on a cushion, tasselled at the corners, while the hands are not in the usual attitude of prayer, and a small book is held in each right hand.

The man is represented wearing doublet, knee-breeches, and hose. Over these, he wears a sleeveless cloak, which, in the kneeling position, reaches to the ground. Around his neck is a large ruff, a feature seldom seen on brasses of so late a date, its place being taken by the wide collar of the cloak. In this case, both appear, which is unusual. The large bow seen at the knee was an embellishment worn by the dandies of the Early-Stuart period.

The lady is represented wearing a late and unbecoming form of the French hood or Paris head-dress, a large neck-ruff, and a

perfectly-plain bodice and skirt, there being no embroidered insertion down the front of the latter, such as had been so much in vogue during the previous ninety years. Falling from the shoulders behind is still further drapery, apparently a long cloak or large false-sleeves, but the engraving is too poor to allow one to see just what is meant to be represented.

The achievement shows the arms of Reve¹ impaling those of Joscelyn,² with helmet, mantling, and crest.³

Francis Reve, Gentleman, of Hubert's Hall, in Harlow, married Joan, daughter of Richard Joscelyn, Esquire, of High Roothing. By his will, having no issue, he left money to build almshouses at Harlow for four poor widows.

We desire to record our deep indebtedness to the Rev. H. L. Elliot, of Gosfield, for invaluable aid in identifying the armorials appearing on the brasses figured; to Mr. Mill Stephenson, F.S.A., for much kind assistance; and to the Society of Antiquaries for allowing us to reproduce from their rubbings the lost portions of the fine brasses at Wyvenhoe.

At an early date, we hope to contribute to these pages another article of this series.



Fig. 10.—Brass of Francis Reve, Esquire (1639) and wife at Harlow.

MILLER CHRISTY,
W. W. PORTEOUS,
E BERTRAM SMITH.

¹ [Gules], a chevron [vair] between three roses [argent].

² [Azure], four hawks' bells in quadrature [or] joined by a circular wreath [argent and sable].

³ A dragon's head erased [argent], collared [or], for Reve.

So-called Moon-Dial on St. Margaret's Church, King's Lynn.

SUN-DIALS are at the present time much in fashion. They are to be seen on the lawns of most gardens which have any pretensions whatever, and undoubtedly they do give a picturesque appearance to their surroundings. They are, however, often more ornamental than useful. Old dials,



Fig. 1.—St. Margaret's Church, King's Lynn. West Front.
(From a photograph by Mr. F. Bird.)

made for any latitude, are mounted upon artistic pedestals, and if they show the time of noon within an hour or so are considered "wonderfully exact." Sometimes the positions in which they are placed are such that the sun-rays do not fall on them many hours in the day. It was not always thus; there was a time when they

were actually used to tell the time, and were made with scientific accuracy. Moon-dials, however, could never have been of much use to the general public ; they only worked at night, when most people are indoors, if not asleep, and then only during the hours of moonlight. Scientific curiosities only, it is not to be wondered that many people have never heard of a moon-dial.

The grand old church of St. Margaret's, which Lynn owes to Herbert de Lozinga, Bishop of Norwich, who founded it in 1101, has two fine western towers that were added later in the same century, 1146 to 1174 (fig. 1). The southern-most of these still retains its Norman architecture at its lower part, and has now upon it a very curious, probably unique, object, the remains of the



Fig. 2.—The Dial. South-west Tower.

“ Moon-dial ” (fig. 2). This is fixed in a circular opening which corresponds with the dial of the clock on the northern tower. It consists of a sheet of copper about three and a half feet across, now green with age, on which the gilt featured-face of the sun, the smaller disc of the moon, and certain cabalistic symbols familiar to the readers of *Old Moore's Almanac*, \square , Δ , and * as signs for the quartile, trine and sextile planetary aspects, can be traced. Dating from the latter part of the seventeenth century, this green petal of copper with its gilt figures is all that remains of a Moon-dial given to the town in 1687 by Thomas Tue,¹ who was twice Churchwarden of St. Margaret's.

¹ Hillen, H. J., *History of the Borough of King's Lynn*, vol. ii., p. 873, 1907.

It is so placed as to be visible from the ships in the harbour, enabling the mariners to see at a glance the age of the moon, and the time of day. A knowledge of the tides is much more important to the navigators of the Wash than to those of many other ports. The shallow and intricate channels of the Estuary of the Great Ouse are subject to constant change. The rise and fall of the tide is very great; even at the present time there is a difference of 20 feet between high and low water at spring tides. It is patent that the object on the southern tower never formed part of a moon-dial properly so-called, *i.e.*, a dial which told the time by a shadow cast by the light of the moon, for it is expressly stated to have been "actuated within by clockwork." Mackrell¹ says, speaking of St. Margaret's Church: "At the west end is a tower 82 feet high, "on the outside of which toward the street is placed a moon-dial

"showing the increase and decrease of that planet with the exact hour of the day, to all that pass by, actuated within by clock-work, and new beautified and gilt in 1710."

Dialing was an art much practised about the end of the seventeenth and beginning of the eighteenth centuries. *Chambers' Cyclopædia*, first published in 1751, and also its later

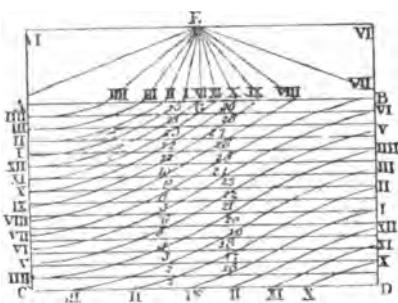


Fig. 3.—Diagram from *Rees' Cyclopædia*, pl. ii., fig. 25.

editions, contain diagrams and descriptions of Moon-dials. The later editions were edited by the Rev. Abraham Rees, who subsequently brought out *Rees' Cyclopædia* in 39 quarto volumes, in which the same descriptions and the same figures of Moon-dials were again used. As all extant copies of these books do not contain the plates in question, they are here reproduced (figs. 3 and 4). Rees gives the following directions for using a solar as a lunar dial: "Observe the hour which the shadow of the index points at by moonlight, find the moon's age in the calendar, and multiply the number of days by four-fifths; the product is the number of hours to be added to the hour shown by the shadow throwing out 12 if it exceed—to give the hour required. The reason of which is that the moon comes to the same horary circle later than the sun by about four-fifths of an hour every day, and at the time of new moon the solar and lunar hour coincide."

¹ Mackrell, B., *The History and Antiquities of the Flourishing Corporation of King's Lynn*, 1738, p. 48.

Fig. 3.—“A Moon-dial, or Lunar-dial, is one that shows the hour of the night by means of the light or shadows of the moon projected from an index.”

“To describe a Moon-dial: Suppose, e.g., an horizontal moon-dial be required: draw first an horizontal sun-dial, then erect two perpendiculars A B and C D (Plate II., fig. 25) to the line of XII. o'clock, and dividing the interval G F into twelve equal parts, through the several points of division draw lines parallel thereto; now appropriating the first line C D to the day of the new moon, and the second to the day when the moon comes an hour later to the meridian than the sun; their intersections with the hour-lines will give points, through which to draw a curve line XII., XII. for the meridian-line of the moon. After the like manner determine the other hour-lines I. I., II. II., III. III., &c., which the shadow of the moon projected from the style of the dial intersects at the respective hour, then blot out the hour-lines of the sun-dial together with the perpendiculars whereby the lunar hours were drawn, and divide the interval G F by other parallel lines, into fifteen equal parts answering to the fifteen days between the new and full moon; lastly, to these lines write the several days of the moon’s age. Now the moon’s age being learnt from a calendar, the intersection of the line of the moon’s age, with the lunar hour-lines, will give the hour of the night. After the same manner may any other sun-dial be converted into a moon-dial.”—*Rees’ Cyclopædia*, vol. xi., Art. *Dial*.

The object on St. Margaret’s Church appears to have been part of some kind of clockwork mechanism which, by showing the age of the moon, acted as a tide-dial. On it are delineated the “aspects” of the sun and moon. When they are in opposition it is full moon; when in conjunction, new moon; when in quartile, the moon is at her quarters, etc. The lines are still easily to be made out by the help of an opera glass. The conspicuous gilt sun occupies fully a fifth of the dial. The gilt disc occupies a circular opening in the green dial, the edges of which can distinctly be seen from the pavement. The eyes with the eyebrows, nose and mouth upon it show the symbolical character of the delineation so frequently found in representations of this luminary about this period.

On the other hand, it is quite possible that this large golden disc may represent the moon and not the sun, for the moon was also sometimes depicted with a human face. In this case it is easy to

understand how her phases may have been shown by the disc being made to "increase and decrease" behind the circular opening in the dial after the manner sometimes seen on the dials of old eight-day clocks. In the centre of the dial there does not appear to have been one large perforation, but only a cluster of five small openings, resembling nail holes or screw holes, which can still be made out. From the outer edge on the south side two projections extend beyond the margin of the copper-disc, the upper of which, formerly gilt, now appears to be more superficial than the lower. This looks almost as if it came from the back of the disc. It is triangular in form, while the upper has a curved outline, as shown in the figure, reminding one of the shape of a bell. The whole disc is fastened to the circular piece of wood-work that fills the round opening in the tower, by iron nails, now considerably rusted, round

its circumference. The gilt disc of the moon (?) on the opposite side of the green disc can still be made out, as well as the symbols \square , \triangle and $*$, but they are not nearly so distinct as they were twenty years ago when the photograph used in the illustration of the Fen-Land Churches was taken.¹

Fig. 4.—To draw a portable Moon-dial. — "On a plane, that may be raised according to the elevation of the equator, describe

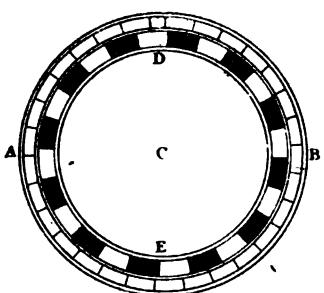


Fig. 4.—Diagram from *Rees' Cyclopædia*, pl. ii., fig. 26.

a circle A B (fig. 26), and divide its circumference into $29\frac{1}{2}$ equal parts, from the same centre C describe another moveable circle D E, which divide into 24 equal parts, or hours; in the centre erect an index, as for an equinoctial dial. This dial being duly placed, after the manner of an equinoctial dial, and the XII. o'clock line brought to the day of the moon's age, the shadow of the index will give the hour."—*Rees' Cyclopædia*, vol. xi., Art. *Dial*.

These signs, though really astronomical, take us back to the time when astronomy was studied as an adjunct to astrology. What the exact mechanism construction of this tide-dial was we must leave, beyond that it told the age of the moon and the exact hour of the day. Thomas Tue was buried, with his wife Bridget, in

¹ *Fen and Marshland Churches*: Wisbech, Leach & Sons, to whom I am indebted for the photograph from which fig. 2 is taken.

St. Margaret's Church, in November, 1710. He was aged 97 years and nine days. The dial was re-gilt in the year of his death, which shows that its use was appreciated by the Lynn people.

A "tide-dial" was devised by James Ferguson, at the beginning of the nineteenth century, which is figured below (fig. 5). It was a kind of modified orrery—a mechanical model showing the movements of the heavenly bodies, much in vogue for teaching astronomy about that period. The tide-dial of Ferguson was octagon in shape, and showed the eight phases of the moon—one in each angle. These phases were: new moon, first octant, first quarter, second octant, full moon, &c. Inside these were two fixed circles, the outer showing the moon's age, the inner the 24 hours' circle. Inside these revolved

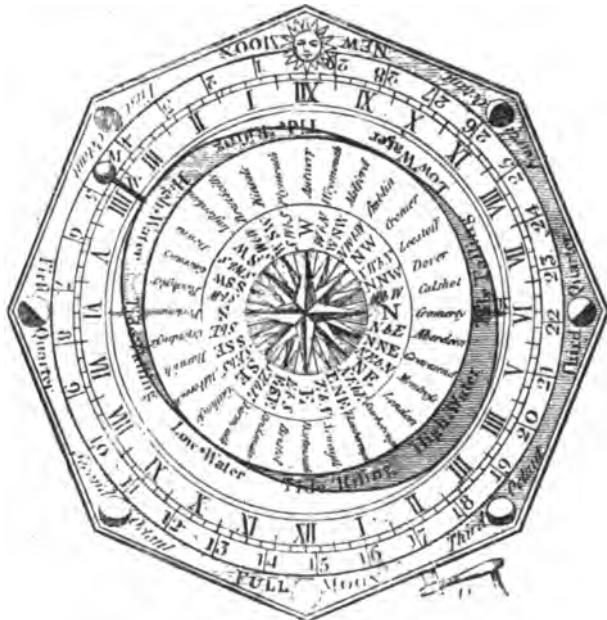


Fig. 5.—Ferguson's "Tide-dial."

a sphere (M), borne on the end of an upright rod (W), which represented the moon. Inside this, again, an elliptical plate revolved, showing high-water, low water, &c.; inside, again, was a circular plate, on which were engraved the names of various ports and harbours, and within it, in the centre, the thirty-two points of the compass. When it was required to know the time of the tide at any place, the moon was brought, by turning the handle at the lower part of the figure (H), to the required place on the circle showing the time, and by a peculiar mechanical arrangement (fully described in *Rees' Cyclopaedia*), another turn or half-turn of the handle brought the name of the place to the moon, and so the required information was obtained.

CHARLES B. PLOWRIGHT, M.D.

Note on Archæology.

THE BASSOON, CHURCH BROUGHTON.

In the days when a west gallery band was a common accompaniment of services held in the village churches of England, the bassoon was almost invariably one of the chief orchestral instruments. The old bassoon of Church Broughton, South Derbyshire, is the only one with which we are acquainted that is still sheltered within the church where it was once played. It has not been used within the memory of man, and can claim an antiquity of at least a hundred years. Churchwardens' accounts frequently refer to this instrument, as is the case with several in the county of Derby. In the Churchwardens' accounts for Hayfield the arrival of a bassoon in 1772 was evidently made the occasion of special rejoicing.

"Spent with singers when new bazoon came, 2s. 6d."

"Charges when the bassoune came, 3s. 6d."

Repairing the bassoon cost 1s. 6d. in 1779, whilst reeds for the bassoon in 1783 cost 3s. The accounts of Marston-on-Dove have an entry as to the repairing of the bassoon in the year 1818.

We are indebted to Dr. Auden, of York, for a photograph of this bassoon, from which the accompanying drawing has been taken.



Bassoon at Church Broughton.

Notices of New Books.

"**TRANSFER PRINTING ON ENAMELS, PORCELAIN, AND POTTERY,**" by WILLIAM TURNER. Pp. x, 176, illustrations 102; price 25s. net (Chapman & Hall). This well illustrated volume ought to be much appreciated by collectors. Mr. Turner has thereby satisfactorily filled up a remarkable gap in the history of British pottery. Transfer printing is a peculiarly English art and a successful national business. The question of the origin of transfer printing has been much debated in times past by some of the best of our ceramic writers, both at home and abroad. John Sadler, a printer of Liverpool, observing some children sticking bits of paper on pieces of crockery about 1750, is said to have formed the idea that engravings could be transferred to earthenware. In conjunction with another printer, he patented a scheme for this purpose in 1756. The notion that Liverpool printed for Bow or Chelsea is here shown to be erroneous; the claims of Battersea to the honour of initiation of the transfer print are also fully discussed. Worcester comes second for printing on porcelain, and third in regard to the general question of transfer printing. The next to Worcester, in point of time, judging strictly from proved dates, is Derby. Richard Holdship, who had been managing director at Worcester, went to Derby in 1764; from that date until 1769 Holdship executed a certain amount of transfer printing in that town at the works of Dewsbury & Heath's china factory.

Although this art does not seem to have been extensively practised at Derby, the town may lay fair claim to its position of being the fourth county of its adoption. Coalport was the next in succession, and, somewhat later, Leeds, Swansea, and various pot-works in North Staffordshire followed the fashion. Early in the nineteenth century this transfer printing greatly developed, and was followed by master potters all over the country—notably at Plymouth, Bristol, Newcastle, Sunderland, Castleford, Whittington, and Ferrybridge.

The illustrations in this book, which, we repeat, is absolutely invaluable for collectors, are admirably arranged in groups with special tabulated pages of description. The first group is historical, illustrating the initial stages and development of the leading factories during the eighteenth century; the second group gives some idea of the fact that the transfer print was occasionally made the vehicle of specimens of the higher art of reputed masters in painting; a third group is confined to a few representative pieces, typical of the productions of the old Staffordshire potters in the late eighteenth and early nineteenth centuries; whilst a shorter fourth group gives illustrations of a variety of notable miscellaneous pieces.

"**ART IN NEEDLEWORK: A BOOK ABOUT EMBROIDERY,**" by LEWIS F. DAY and MARY BUCKLE. Pp. xxii, 274, illustrations 102; price 5s. net (Batsford). We are glad to welcome a third edition, revised and enlarged, of this valuable book, which cannot fail to be of practical service to needle-workers, and to all students of embroidery. The illustrations are concerned with historical examples, reproductions of specially worked stitches, and samplers showing work in various stages of execution. A special chapter—new to this edition—is concerned with White Work. Old Persian White Work gained something in effect by working in silk

on linen, whilst in Indian and Chinese work the difference of texture was generally accentuated by working in floss or twisted silk in crépe. The stitches and processes generally employed by the peasant women of Down and Donegal in White Work are here explained and beautifully illustrated.

"**MEMORIALS OF OLD DORSET,**" edited by THOMAS PERKINS, M.A., and HERBERT PENTIN, M.A. Pp. xvi, 316, illustrations 53; price 15s. (Bemrose & Sons Ltd.). A sad circumstance in connection with the issue of this attractive volume is that the former of the two editors died during the progress of the work. Mr. Perkins had a rare and extensive knowledge of the county of Dorset as a whole; he was eminently qualified to write on ecclesiastical architecture, as has been proved by several works that issued from his pen. Fortunately, he left behind him articles on Wimborne Minster, on Shaftesbury, and on the Churches of Dorset, as well as the introductory article on "Historic Dorset." These four essays we consider to be about the best in the volume, although we are inclined to give the palm of merit to Capt. J. E. Acland's article on the Roman Occupation. There is more originality of treatment in this last-named article than in any others of the volume. Most of the facts recorded by Capt. Acland have appeared before, and the discovery of some of them has been frequently reiterated; but in these pages a distinction is specially drawn between the two periods of the Roman rule, namely, the time when our conquerors were engaged in driving back the native levies and in gradually capturing their strongholds, whilst to this succeeded the far longer period "of peace, of civilisation and of colonising, of improving the roads and marking out of farms, the days of trade and commerce, and of building houses, temples, and places for public amusement." There is no district in the whole of England where both these periods of the four centuries of Roman rule have left so many traces behind them as in Dorsetshire. Capt. Acland has for the first time supplied a most useful and interesting summary of all the discoveries of Roman occupation within these limits, showing how precisely they illustrate the different phases of written history. The article has two good illustrations of some of the remarkable mosaic pavements that have been unearthed in the county. It is impossible in the limited space at our disposal to even give the headings of the numerous excellent and well illustrated chapters that are to be found within these covers; but perhaps a word of special praise should be given to the article on the capital of the county from the pen of the Bishop of Durham, whose father was so well known and appreciated for many years as the Vicar of Fordington, and whose brother, the late Mr. Moule, did honour and credit to the office of curator of the Dorchester Museum, in which he was succeeded by Capt. Acland. Room, too, must be found for one brief adverse criticism—the so-called "Tabernacle" or "pyx canopy" in the south transept of Milton Abbey is, in reality, an ornamental case for a ring or chime of sanctus bells.

"**CELTIC ILLUMINATIVE ART,**" by Rev. S. F. H. ROBINSON, M.A. Pp. xxx, plates 51, with descriptive letterpress of each; price 42s. net (Dublin: Hodges, Figgis & Co.). This noble imperial quarto volume does the greatest credit to all concerned in its production; it forms a splendid tribute to the simply marvellous ability in design and execution of the Celtic artists of early days. The plates are reproductions of all the finest pages in the Gospel Books of Durrow, Lindisfarne, and Kells, together with seven plates of Celtic capital letters in the original colours. The Book of Durrow, so called from having belonged to the important monastery of Durrow, King's County, which was founded by St. Columba in 553, dates from *circa* 600; the Book of Lindisfarne was written by Bishop Eadfrid, between 687 and 721; the Book of Kells, the most precious treasure of the library of Trinity College, Dublin, obtained its name from having been in the custody of the Columban community at Kells, but was probably written at Iona. The minute elaboration of

its illuminations far surpasses the Books of Durrow and Lindisfarne, pointing to a later period in Celtic art. Mr. Robinson agrees with other experts in stating that it cannot be placed earlier than the eighth century. The fineness and intricacy of some of the designs—particularly of the first page of St. Mark's Gospel, containing its four opening words—are carried to such a pitch that they can only be thoroughly appreciated by examination with a lens. No art library, either public or private, can possibly be considered complete unless it possesses a copy of this most meritorious work.

"*EARLY WOODCUT INITIALS*," by OSCAR JENNINGS, M.D. Pp. x, 288, illustrations 1,300; price 21s. net (Methuen & Co.). This fine quarto volume can scarcely fail to win the well-deserved approbation of all students of design, as well as of those interested in artistic history and development. Moreover, it specially appeals to the ever growing number of intelligent bibliographers.

Dr. Jennings is to be congratulated on the result of ten years' work in the collection of the finest specimens of ornamental lettering, produced in various countries during the fifteenth and sixteenth centuries. Half the book consists of plates, wherein are grouped admirably reproduced examples of woodcut initials—upwards of 1,300 in number; some of these are fully equal in design to the best modern workmanship of a similar kind. Such, for instance, are the initials of J. Reger, of Ulm, 1496; of Peter Wagner, of Nuremburg, 1489; or the much later initials of Vascosan and Geoffroy Tory, of Paris. Some of the pictorial initials are delightful in their vigour, and are also of particular value in supplying pictures of the costume and furniture of the dates in which they were engraved. Such, for instance, are the examples given of the Lübeck engraving from the *Rudimenta Novitiorium* and *Josephus* of Lucas Brandis, 1475.

There is a charming series of Cologne initials, attributed to Albert Dürer, whilst the Basle letters show some striking groups of children by Hans Holbein. The section assigned to England gives initials of Caxton, Wynkyn de Worde, and Pynson, as well as later examples of those used by Day. There is a finely designed heraldic initial giving the arms of Archbishop Cranmer from the Bishop's Bible. The last picture is an initial portrait of Queen Elizabeth, from Day's edition of Foxe's *Book of Martyrs*; it is an overcrowded piece of design, singularly poor in its general effect.

"*BURIAL CUSTOMS OF ANCIENT EGYPT*," by JOHN GARSTANG, F.S.A. Pp. xvi, 250, illustrations 247; price 31s. 6d. net (Constable & Co.). This volume embodies, as is stated in the preface, an account of the results of excavations made during the two winter seasons of 1902-3 and 1903-4 in the necropolis of Beni-Hasan, which is situated fifteen miles above Minai, on the right bank of the Nile. There are those—and we have some sympathy with them—who believe that nothing can justify rooting amongst the remains of the departed, whether they professed pagan or Christian beliefs during their lifetime; but if ever results may be said to have justified such actions in the way of revealing the general story and social life of departed races, it has been the case with the remarkable series of tomb searching recently conducted with such memorable success and perseverance by Mr. Garstang, of the University of Liverpool. The great tombs for which Beni-Hasan is famous were described in the reports issued by the Egypt Exploration Fund in 1893-4; these thirty-nine chambers, hewn in the limestone about half-way up the cliffs, form a continuous gallery about a quarter of a mile in length, and consist of mortuary chapels or shrines attached to the burial places beneath. Inscriptions show that they were made for princes and distinguished men of the eleventh and twelfth dynasties. One of these tomb chambers was used as the headquarters for Mr. Garstang's expeditions. His purpose was to examine into the earlier history

of the vicinity, and he was successful in finding the far ruder and much smaller chambers of the third and fourth dynasties, with interments in primitive pottery coffins, and, in some cases, wooden boxes.

One of the most interesting features of the interments of the later dynasties consists in the tomb furniture or funeral offerings that were placed upon the coffin. In some cases these offerings took the form of wooden models, as, for instance, of a granary with the doll-like figures of men engaged in the various processes. One of them is occupied in filling baskets with grain, a second carries a basket up the stairs to empty its contents through the hole in the roof into the chamber below, whilst a third figure represents a scribe or clerk of the works seated in a corner with writing tablet on his knee, obviously engaged in registering the number of baskets. Other objects are wooden painted models of rowing or sailing boats, one of the latter of these, 42 ins. in length, with a steersman and six other figures on board, is given as a coloured frontispiece to the volume. The quaintest of these models is the group representing a man leading a dappled bull as it were to the sacrifice. In this instance the leg bones of an ox were found upon the coffin. Other groups represent men engaged in beer making and bread making, spinning and weaving, brick making and leather working, as well as numerous instances of market women.

Jewels, toilet utensils, vases of alabaster and dark stone, head-rests, baskets, sandals, legs and seats of chairs, wooden tables, stools and beds, bronze bowls, models of painted earthenware, decorative panels, harps, flutes and drums, string and bead dolls, masks, and an abundance of general pottery were amongst the other objects discovered by Mr. Garstang and his associates, all of which are fully described and illustrated.

Inscriptions were found on only two classes of objects, namely, on a few tombstones or stelæ, and on numerous wooden coffins. These inscriptions were in every case formal, for the most part of a stereotyped religious character, unfortunately including nothing of an historical nature.

The introductory chapter on the burial customs and the Egyptian religion is an admirable piece of careful and sound writing on the difficult subject of the pious care of the dead, that was the common and general practice for century after century as an intrinsic feature of the religion natural to the Valley of the Nile.

"Seeing that the body decayed, he made every effort to preserve it from corruption, first by drying—the process natural to the climate, then by burial, and, eventually, by mummification, and ultimately, lest these efforts should be unavailing, he made an image in human likeness whereto the spirit might return. It became his chief endeavour to make the tomb a fit dwelling place for the long future ; the wants and comforts of human experience were provided for—household objects, domestic utensils, the warrior's arms, the children's toys, in addition to the supplies of food which primæval instinct had suggested."

The various chapters of this book copiously illustrate this ultimate phase of Egyptian instinct. The basis of their religion is herein revealed to us as a unified ancestor worship ; it certainly affords abundant proof of an absolute belief in a future state.

"*MEMORIALS OF OLD WARWICKSHIRE*," edited by ALICE DRYDEN. Pages xii, 272, illustrations 39 ; price 15s. (Bemrose & Sons Ltd.). Miss Dryden was the successful editor of the first of these attractive Memorial volumes, which dealt with the county of Northampton. So successful was this, her initial work, that the volume was speedily out of print. Much success has also attended her like effort in the book dealing with Wiltshire, and it is quite safe to prophesy that the volume now before us will receive a warm welcome. Much depends, in such a series as this, upon the

knowledge and skill of the editor, which is shown in the selection, not only of contributors, but of subjects. Although Miss Dryden has only contributed one article from her own pen, viz., that which deals with that exquisite ancestral home of the Comptons, known as Compton Wynnyates, and has only used her own camera in giving illustrations to that paper, there can be no doubt that much of the general success of the book is due to her discriminating guidance. The readers of this volume ought to feel under special obligation to that veteran antiquarian architect, Mr. Jethro A. Cossins, for his paper on the Early Works of Architecture in this county. He considers that Wootton Wawen church is the only one that retains unquestionable remains of pre-Norman architecture. We are not, in this respect, quite at one with him, as we believe there are strong probabilities of the presence of Anglo-Saxon architecture in at least two other churches; but space does not permit of any examination of their claims on this occasion. Of the 246 ancient churches in Warwickshire, eighty-one contain more or less of Norman work. The sections that deal with Stoneleigh Abbey, with Rugby School, and with the Moated Houses of Warwickshire, are specially to be commended. With regard to the last of these, we are much surprised that Mr. Oliver Baker makes no reference of acknowledgement or otherwise to the monograph of the Rev. Father Norris on Baddesley Clinton, issued in 1897, and which is a model of what such a book ought to be. We are not quite satisfied with the treatment of pre-Reformation Monastic establishments by Dom Gilbert Dolan, O.S.B., and notice a few mistakes. Even as a mere list it is imperfect; there is no mention of the priories of Avecote and Henwood.

Foolish critics, who expect to find everything about a county in a single volume, will perhaps be annoyed that no notice of Shakespeare or of the towns that are usually known as "Shakespeare's Country" is to be found in these pages; but Miss Dryden has in this matter exercised a wise discretion, as the number of books on this subject is already legion.

[Reviews of *Illustrated History of Furniture, Memorials of Old Derbyshire, Memorials of Old Norfolk, Church Plate of Chester, Hertfordshire Maps, Index of Archaeological Papers*, as well as of several other works, have had to be held over.]

PROCEEDINGS OF SOCIETIES. The fifty-third volume of the *Somersetshire Archaeological and Natural History Society* is a thoroughly valuable issue. The architectural history of the church of Shepton Mallet by Dr. Allen is excellent; the photographs giving specimens of the three hundred and fifty different designs of the oak ceiling are admirable. There is another good paper on Keynsham Abbey, by the Rev. F. W. Weaver. To ecclesiologists the special charm of this volume will be the thoroughly illustrated article by Mr. Bligh Bond on the screen-work of the churches of north-east Somerset. Another invaluable paper is that by Mr. Arthur Bulleid and Mr. H. St. George Grey, on the excavations undertaken in 1906-7 at the Glastonbury Lake Village. The twenty-fourth volume of the *Transactions of the Lancashire and Cheshire Antiquarian Society* has a considerable number of interesting and well-written papers. Mr. F. H. Cheetham writes well on Scarisbrick Hall, and there is much valuable information with regard to Samian ware found at Lancaster and Quernmore. The fiftieth volume of *Sussex Archaeological Collections* does much credit to the archaeological society of that county, and is one of the best volumes that they have issued. The Rev. Canon Cooper gives the third part of the Vicars and Parish of Cuckfield, Mr. Borrowman gives a technical and remarkably well illustrated account of the highly interesting parish church of Rye, whilst Mr. E. E. Street, F.S.A., describes the church of St. Martin, Chichester, with interesting illustrations of certain wall paintings; but why should an F.S.A. give the name of "fresco" to mural paintings which are most certainly not of that

character? There are a variety of other contributions, all well meriting inclusion in such a volume as this, but space forbids more than the briefest mention of two others. One of these is a reproduction and an account of an Indulgence of 1523, printed by R. Pynson and issued by John Driver, Prior of the Crutched Friars of Colchester; it was found by Prebendary Fraser when repairing the cover of a book belonging to Chichester Cathedral. A second remarkably good paper is one by Mr. P. W. Johnston, on a sixteenth century wall painting in a house at Rye, with a coloured illustration. The two parts of the *Wiltshire Archaeological and Natural History Magazine* for 1907, edited by the Rev. E. H. Goddard, contains three hundred and fifty pages of excellent and well illustrated material. There is a short but attractive paper, with two excellent views and a ground plan of the great tithe barn of Place Farm, Tisbury, by Mr. E. T. Whyte, F.S.A., which is reproduced by permission from the January number of *THE RELIQUARY*, 1907. Mr. Baker gives long transcripts from the detailed churchwardens' accounts of the parish of Mere, which begin in the year 1556; they are of much value in showing the considerable energy which was put forth during the short reign of Queen Mary towards repairing the grievous damage done to the Church fabric and its furniture when her brother was on the throne. A very curious paper is that which is contributed by the Rev. Christopher Wordsworth, about the "Conversion of Mary Hurl, lacemaker's apprentice at Marlborough," in 1675. The same writer has a learned paper on the "Customs of Wishford and Barford in Grovely Forest." The quarterly issue of *The Scottish Historic Review* (MacLehose & Sons) for January, 1908, has a further paper by Mr. T. F. Henderson, on Mr. Lang and the Casket Letters. There is a short interesting paper by Mr. G. M. Fraser on the Market Cross of Aberdeen. The most remarkable and somewhat fascinating article is one termed The Green Island, which deals with the traditions of an island far away in the Western Hebrides, "submerged by enchantments in which the inhabitants continued to live as formerly, and which will yet become visible and accessible." The last quarterly issue of *The Journal of the Archaeological Institute of America* is as excellent as ever in its treatment of classical antiquities. The summaries of archaeological discussions and original articles in current periodicals are singularly full and invaluable; the arrangement under a variety of headings can scarcely be improved. It would be exceedingly useful if either the Royal Archaeological Institute or the British Archaeological Association would attempt such an article as this in their quarterly proceedings. As it is, we very strongly advise all curators of museums, as well as all working antiquaries, to become members of this trans-Atlantic Institute; Macmillan & Co. are the London agents. We are glad to notice that, under the head of Great Britain, two references are given to ecclesiastical articles which appeared in two numbers of *THE RELIQUARY* for 1907. The sixth volume of contributions to *The Historical Society of Montana* has reached us. It is a substantial, well bound, illustrated volume of five hundred pages, chiefly dealing with Montana at the Louisiana Purchase Exhibition. Although this particular volume has but little in it pertinent to antiquities, the object of this organisation, which was formed in 1865, is "to collect and arrange facts in regard to the early history of this territory, the discovery of its mines, and incidents of the fur trade." The thirtieth volume of the *Journal of the Derbyshire Archaeological Society* has arrived, but too late for notice.

MAGAZINES. Among numerous magazines which have reached us during the past quarter, we desire to draw special attention to the illustrated monthly magazine *Christian Art*, which is devoted to all branches of ecclesiastical art—ancient and modern, and to all topics relating to Christian archaeology. It is edited by Mr. Ralph Adam Cram, the distinguished American architect, with the Rev. P. H. Ditchfield, M.A. (Barkham, Wokingham), as associate editor for Great Britain

and Ireland. The typography and pictures are of a superior character, and the yearly subscription is a guinea. The February number contains articles by Mr. A. C. Champneys, on the Vernacular Gothic Architecture in Ireland, on Piscinas by Mr. J. Tavenor-Perry, and on Mural Paintings by Mr. Ditchfield. That excellent Catholic magazine, *The Month*, continues to contain matter from time to time of general interest to antiquaries and ecclesiologists; there are often excellent comments under "Flotsam and Jetsam." The recent remarks as to the alleged discovery of the bones of St. Thomas of Canterbury in the Cathedral crypt, a discussion on which was revived last December at the Society of Antiquaries, are much to the point. Up to the present there can be no doubt that the arguments put forth by the late Father Morris in 1888, in opposition to the theory, must still hold the field. There is no room this quarter to comment on the respective excellencies of the *Studio*, the *Treasury*, the *Antiquary*, the *Connoisseur*, and other magazines that have reached us.

PAMPHLETS.—Foremost among the pamphlets of the quarter is a thoroughly admirable and well illustrated paper of sixty-six pages by Mr. P. H. Johnston, on *Church Chests of the Twelfth and Thirteenth Centuries in England*. Notices of others must be reserved.

Items and Comments : Antiquarian and Literary.

THE doom of Crosby Hall is sealed, and, before these words are read in print, we suppose that this splendid remnant of magnificent fifteenth century domestic architecture will have been completely blotted out. However the blame for its destruction may be distributed, there can be no doubt whatever that it is a great scandal for the richest Corporation in the world, and for the most wealthy city, to have held tight to their purse strings and suffered its obliteration. Crosby Hall, in the past, has been intimately connected with the mayoralty of London. It was purchased by Sir John Spencer on the eve of his becoming Lord Mayor, in 1594, and it passed through his daughter and heiress, Elizabeth, to Sir William Compton, Lord Northampton. Most of the mansion was destroyed by an accidental fire in 1674, and the site was then occupied by new buildings; but the great hall fortunately escaped without injury, and was kept in a fair state of preservation for about another century by its appropriation as a place of worship for the Independents. In the year 1778 it was disastrously let as a packer's warehouse, with the result that it was much mauled about and soon began to fall into rapid decay. The scandal of its condition aroused the indignation of the better educated citizens and others in 1832, when a committee of restoration was formed, and a work of repair and of the removal of the floors of the packer's warehouse began. Progress was slow, but went on steadily as funds came in, and on June 27th, 1836, the Right Hon. William Taylor Copeland, M.P., Lord Mayor of London and Alderman of Bishopsgate Ward, laid the first stone of the exterior restoration of this beautiful edifice with a silver trowel, assisted by leading members of the Corporation and of the city companies. A sealed bottle was deposited by the Lord Mayor's eldest son in a cavity formed in the stone, in which vessel were enclosed the architectural plans, the reports of the restoration committee, the list of subscribers, and a further inscription in gold letters on vellum. What will be done with this bottle when recovered? We would suggest that it should be placed in a prominent situation in the Guildhall Museum, as an evidence of the grievous falling away in intelligence and public spirit shown at the dawn of the twentieth century. The least that can be done as a record on the exterior of the utilitarian buildings that take the place

of the ancient Crosby Hall, is to affix a plate giving the name of the Lord Mayor under whose auspices it was restored in 1836, and the name of the Lord Mayor for 1907-8, in whose time it was destroyed.

Possibly this grievous sacrifice of such an architectural gem as Crosby Hall may not be altogether in vain. Surely it is not being too sanguine to hope that its loss may awaken a spirit of determination to put England at least on a level with all the best of our continental neighbours in legislating for the protection of ancient monuments and buildings. Professor Baldwin Brown, in a recent most interesting publication, has shown conclusively how far ahead of us in such respects are the great majority of civilized nations. In that work it is very plainly shown, by reference to debates and divisions in both Houses of Parliament, how extravagant notions as to the sacredness of every form of private property have resulted in the strangling during recent years of the sensible propositions of Lord Avebury and others.

We are glad to learn that a scheme is on foot for holding an exhibition of historical and antiquarian objects of interest, connected with Lancaster and the district, at the time of the opening of the Extension of the Storey Institute during the ensuing summer. The Duke of Beaufort, the Liverpool Corporation, the Master and Fellows of Trinity College, and others, have already kindly consented to lend many objects of interest. Those of our northern readers who may have any maps, plans, paintings, prints, autographs, seals, medals, manuscripts, &c., pertaining to the old county town or its district, would do well to communicate at an early date with the Town Clerk.

The parish council of Monkton, Jarrow, are to be congratulated on taking steps for the preservation of the ancient spring which is known as St. Bede's Well. It is proposed to defend the spring against further encroachment by a wall, and to protect it with a shelter of the simplest character. The parish of Monkton and the town of Jarrow have no wealthy residents; they are the centres of an exclusively working-class population, and it is necessary to appeal to the public outside the immediate neighbourhood for help in raising the £200 required for the preservation of a landmark which has something more than purely local interest. Subscriptions can be sent to Mr. J. Readley, the clerk to the council, 12, Sussex Street, Jarrow.

The quaint little church of Kniveton, near Ashbourne, Derbyshire, has various early features of exceptional interest. Much needed repairs are now being carried out with great care by Messrs. Currey and Thompson, architects, of Derby. The parish is a poor one, purely agricultural, and the vicar, the Rev. T. S. Hatfield, will be grateful for help. We know the church well, and can confidently commend the scheme to archaeologists.

The Canterbury and York Society, whose object is the printing of Bishops' Registers and other ecclesiastical records, to whose invaluable historical work we called attention last month, is shortly about to undertake the printing of some of the important registers of London diocese. A beginning will be made with the register of Cuthbert Tunstall, who held that see from his consecration in 1522 until his translation to Durham in 1530. This is a singularly interesting period, and we happen to know at first hand that this register is of peculiar value. It is to be hoped that this project may help in the increase of the Society's members. Communications should be addressed to the Hon. Sec., 124, Chancery Lane.



NEUFCHÂTEL-EN-BRAY.—NAVE OF NOTRE DAME.



The Reliquary



Illustrated Archæologist.

JULY, 1908.

Neufchâtel-en-Bray, Normandy.

THROUGH the chalk hills of Upper Normandy run three parallel valleys some thirty miles long, down which meander the streams—for they can scarcely be called rivers—named the Aulne, the Béthune, and the Varenne, which, uniting at Arques, pass into the sea and form the port of Dieppe. They rise on the high ground about Forges-les-Eaux, which forms a watershed whence run southward into the Seine the Epte and the Audelle, and eastward, into the English Channel, the Bresle which forms the boundary between Picardy and Normandy. All these rivers drain the land once covered by the great forest of Bray, a forest of which little remains except the name, although it was once very extensive and included within its borders the smaller forests of Eawy and Hellet, which still crown the hills on each side of the Béthune. Before the Norman settlers arrived here it was a Celtic country, and many of the present place-names are of Celtic origin; and this is the case with Bray itself, which, in the Welsh form of *bre* and Celtic form of *briga*, signifies a high place; and steepness is a characteristic of the hill sides of the district to this day.

These little valleys are eminently pastoral, and, but for the absence of hop-gardens on the uplands, might be compared to many parts of Kent. The meadows by the streams, which with their sinuosities and backwaters occupy a wide space, are full of cattle, and the banks are fringed with orchards of cherry and apple. The arable land covers the slopes of the hills, and their



Fig. 1.—*Grande Rue, Fausse-Porte.*

tops are crowned with the woods which supply the winter's fuel to the villages and farmsteads below. The produce of the district is largely exported, and the country is known as "the Dairy of Paris." The cyder, which is the finest in Normandy, goes chiefly to Germany, while the butter, milk, and eggs are divided between

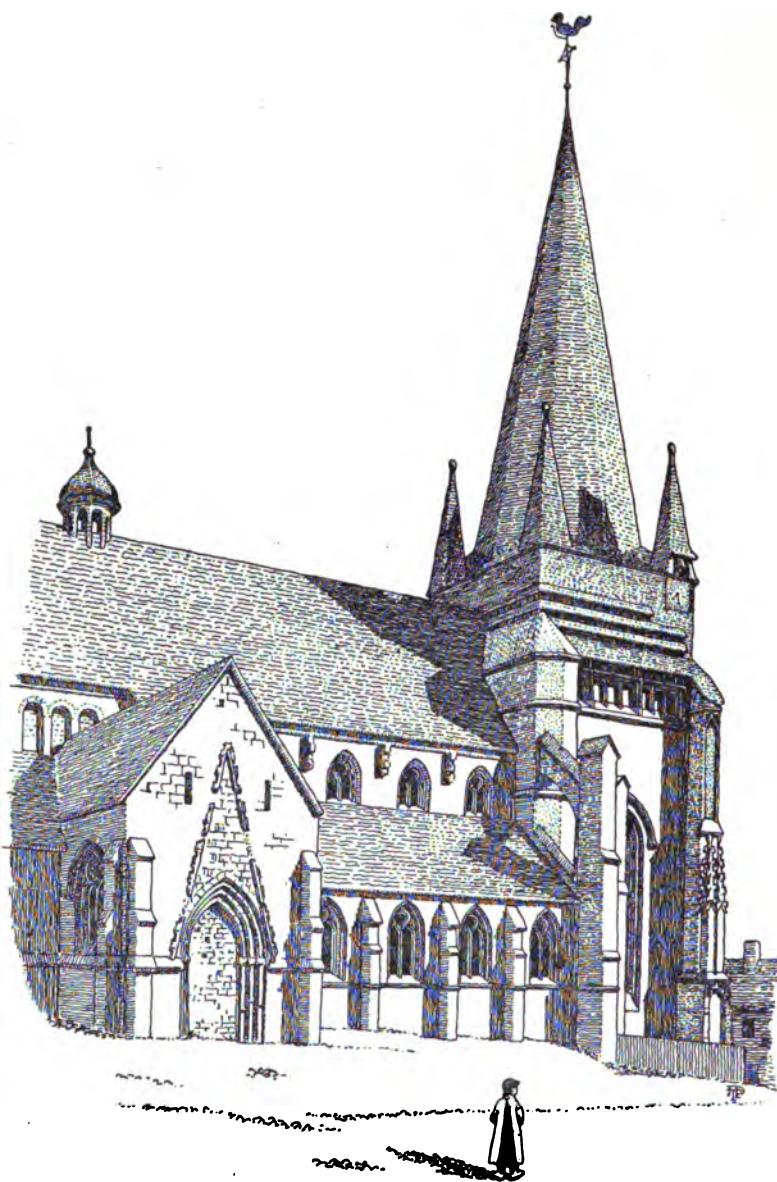
London and Paris. The cheeses manufactured here, known as "bondons de Neufchâtel," are famous the world over, and a local writer has said in reference to them, perhaps not quite felicitously, "although Neufchâtel cannot now boast that its walls are high and strong, it has its cheeses."

Quiet and sequestered though the valley of the Béthune is now, it has witnessed many stirring scenes, and it was for long and in many ways closely associated with England. Until John lost Rouen at the beginning of the thirteenth century it formed a portion of the domain of the English kings, who had a royal manor within the Forest of Bray. Across the Béthune Henry V. forced his way, after the capture of Honfleur, to the field of Agincourt, and with his acquisition of Rouen four years afterwards the country side, with all Upper Normandy, became once again an English possession. In connection with the wars of the Religion, in this valley occurred many important events. It was by the banks of the Béthune, at Arques, that Henry of Navarre defeated the Duke of Mayenne and the army of the League; while at Bures, a little further up the stream, he frequently met Gabrielle d'Estrées, who, they say, persuaded him to become a good Catholic.

Neufchâtel lies on the steep hillside on the right bank of the Béthune and astride the main cross roads running north and south between Paris and Dieppe, and east and west between Rouen and Amiens, and it was along the former of these roads that all the traffic from England by way of Dieppe passed to Paris until early in the last century, when the railway was made through Rouen. Although it possesses a distinctly respectable and prosperous appearance, Neufchâtel has not been spoiled, but still retains the picturesqueness of an old French town; and though many of the buildings have been refaced or plastered, as well as shop-fronted, it has been done in too jumbling a way to be altogether ugly; while many a house which presents to the street a commonplace front shows behind and at the sides the timber construction of the sixteenth century. In fact, it remains, in spite of fires and foes, a wooden town such as one might expect to find built within a forest of oak (fig. 1).



Fig. 2.—Ruined Apse
of S. Pierre.

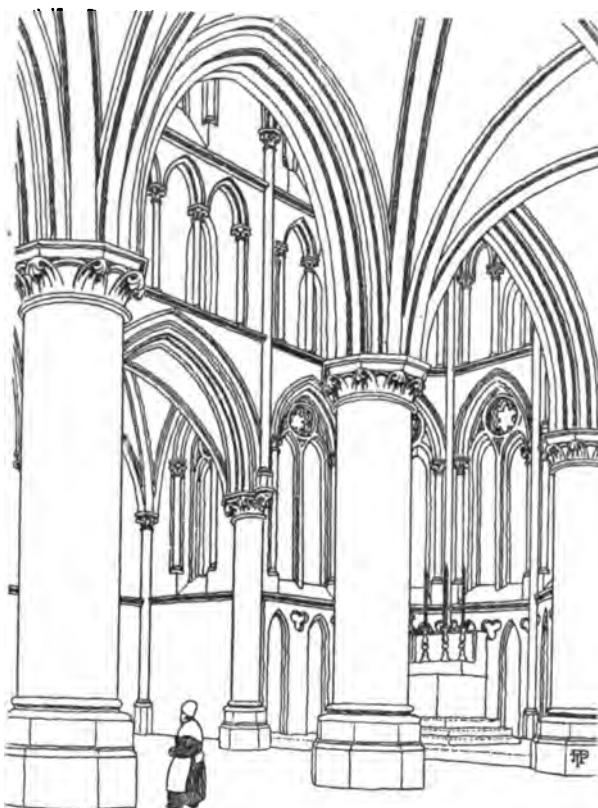
Fig. 3.—*Notre Dame, North Side.*

The original name of the place was Driencourt, the name Neufchâtel which it now bears being one of those descriptive appellations which became meaningless from their frequency; and the name of Driencourt, Diencourt, or even Lincourt, continued to be used at least into the fourteenth century, as the local museum

contains a tombstone of that period on which it is named “Neufcastel de Lincourt.” One of the lords of Driencourt attended William the Conqueror on his expedition against England, and another, called Oliver Diencourt, was one of the barons who bore arms against King John. Henry I. of England, having regard to the importance of its position, erected a strong castle and fortified the town, when the name of Neufchâtel was prefixed to and gradually superseded the older one of Driencourt. It successfully resisted an attack made upon it by Philip, Count of Flanders, in 1174, but was captured in 1201 by the Comte d’Eu during the conquest of Normandy by Philip Augustus. The town formed part of the dower of Queen Blanche of Evreux, the second wife of Philip of Valois, and afterwards passed to Catherine of France, the wife of Henry V.

Although Henry V. avoided it at the commencement of his campaign as too strong to be attacked at that moment, it fell to him after the capture of Rouen, and remained an English possession until it was recaptured by another Comte d’Eu in 1449, since which time it has remained an integral part of France. During the religious wars of the latter part of the sixteenth century the castle was of great importance as a defence against the English inroads made by way of Dieppe or Honfleur for the assistance of the Protestants ; but with the accession of Henry IV. to the throne of France, these troubles ceased, and Henry, to prevent it becoming a stronghold for the disaffected, ordered the destruction of both the castle and the ramparts in 1596. It was not, however, until twenty years afterwards, under Louis XIII., that this was done ; but so effectually was it accomplished that on the “Place du vieux chateau,” which now forms a pleasant promenade for the townsfolk, not a stone remains upon another of the ancient Norman fortress.

But although its fortifications were destroyed, Neufchâtel once again fell into the hands of a foreign foe, when, in December, 1870, the Germans, having already occupied Rouen, passed through to Dieppe. But the people do not appear to have suffered much in pocket, for they kept a careful account of every sheep and cabbage eaten, and of everything looted, to the uttermost clock, and at the end of the war received compensation from their own government. Moreover, during their occupation, the Germans acquired such a liking for the local cyder, that a trade in that drink was opened up with the Fatherland which increases every year.

Fig. 4.—Choir of *Notre Dame*.

Before it became an important fortified town there was but one church in Driencourt, that of S. Pierre, which, like the village itself, was built on the low ground by the river. Of this original church nothing remains, and it was, doubtless, rebuilt more than once, for everything was destroyed in the Revolution except a portion of a fifteenth century apse, which has been

curiously turned into a tenement, and looks against the lower houses among which it stands almost like a New York sky-scraper (fig. 2).

As the town increased in size and spread uphill towards the castle, two other churches were founded in the twelfth century, one, S. Jacques, which after many vicissitudes perished in the Revolution, and the other, *Notre Dame*, which has survived all the ancient monuments of the place, and now picturesquely dominates the view of the town. Of these two churches that of S. Jacques appears to have been the most important, and contained the venerated relics of Ste. Clothilde; but it was pillaged by the Protestants in 1562, and seems to have suffered considerably from both sides in the religious troubles of the time, and finally, on the plea that it commanded the castle and was therefore dangerous, it was destroyed in 1591. It seems, however, to have been to some extent restored, only to be entirely swept away at the end of the eighteenth century.

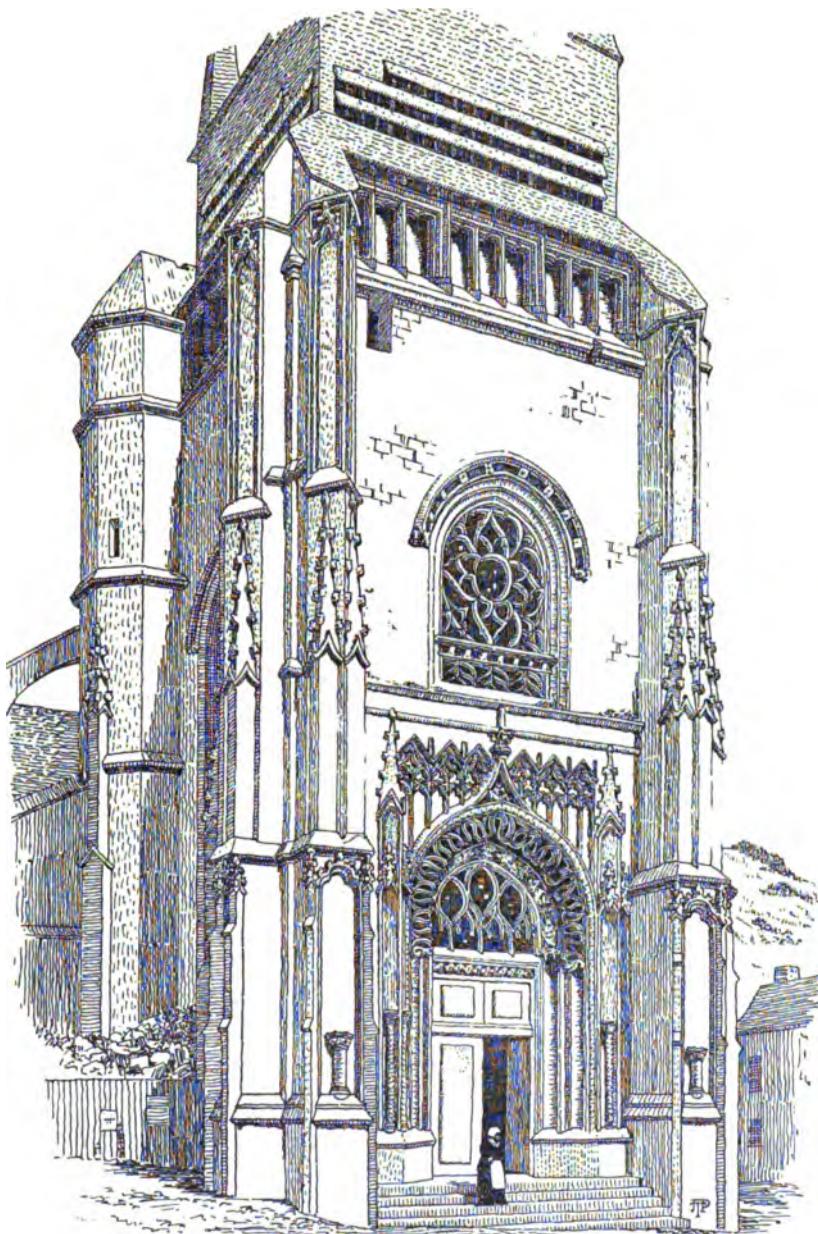


Fig. 5.—West Front of Notre Dame.

The great church of Notre Dame has, fortunately, survived the civil troubles before which the other churches went down, as well as, at least, one great outbreak of fire. As we now see

it it consists of a lofty nave with north and south aisles, a western tower, north and south transepts without aisles, a choir with an apsidal termination but without the usual French arrangement of a processional path and radiating chapels, and north and south aisles with square terminations ending abruptly at the starting of the choir apse. The original Norman church had the usual central tower and, perhaps, a spire, and the remains of this tower, the four piers of the crossing and the arcade on the outside which shows beneath the eaves and above the transepts, are the oldest parts of the building still remaining (fig. 3). The choir is very fine fully developed French first Pointed in style, though the tracery of the windows has a somewhat English look ; but all has been much over-restored, both within and without (fig. 4). The north transept is, perhaps, of the same date, except a north doorway inserted in the fifteenth century, which is now not only disused but at a level considerably above the church floor. The south transept, which terminates in a semi-octagonal apse, is late flamboyant, with great pendentives as bosses to the groining, but it is chiefly remarkable for the "Entombment" which it contains in a niche on the east side. These monuments, which consist of a representation of the entombment



Fig. 6.—Maison des Templiers.

of our Lord surrounded by a number of life-sized figures placed in a recess level with the floor, are found in many of the churches in the North of France, and are most frequently of the end of the fifteenth or beginning of the sixteenth century. The figures are generally dressed in the costume of the period, and are often coloured to imitate life ; and to find oneself, unexpectedly, in a dimly lighted church face to face with a mediæval Jew wearing his hat is not a little startling. The Entombment of Neufchâtel consists of a group of five persons surrounding the tomb, which may be identified as Nicodemus, Joseph of Arimathæa, the Blessed

Virgin, Mary Magdalen with a vase of perfumes, and another woman, possibly S. Veronica. The work has been much restored, but it is a fine example of Renaissance sculpture.

In 1472 the church was devastated by a fire, which appears to have destroyed all the west end and the upper parts of the central tower. The rebuilding must have been commenced shortly afterwards, but the reconstruction of the central tower was not attempted, and the building of a great western tower was begun instead. This seems to have been the first work to be undertaken, and its details, although exceedingly late, are distinctly Gothic, and do not show the same influence of the Renaissance which is so apparent in the nave. This western tower was, however, never completed, as failure early showed itself either from imperfect foundations or faulty construction; and although great buttresses were built up in the centre of each of the large traceried windows of the north and south faces, the original design was abandoned, and the upper part was completed with a simple but picturesque slated spire and pinnacles. On the west front was formed an enormous portal, richly decorated, having round the arch a series of sitting figures, and the outer order decorated with a lace-work fringe of traceried cusping. The tympanum is pierced as a window, and in the triangular space between the apex of the arch and the ogee-shaped hood-mold is carved a pietà. Above the portal is a fine flamboyant rose window in a deeply recessed arch, and the upper stage of the tower is covered with richly moulded panelling. The external work of the tower is in a very dilapidated condition, the carving is much mutilated, and it is a good deal patched with red brickwork; but in its unrestored state it is much more picturesque than the new-looking east end (fig. 5).

The reconstructed nave must be assigned to the beginning of the sixteenth century, and its mixture of classic details with Gothic forms makes a curious composition. In Normandy there was a very large amount of work in this style going on at this date, and in the immediate neighbourhood of Neufchâtel the architects Grappin, of whom there were three generations, were reconstructing the great church of Gisors; while, at Dieppe, the more famous Hector Sohier, the architect of the east end of S. Pierre at Caen, seems to have been engaged in building for the celebrated ship-owner Jean Ango three apsidal chapels to S. Jacques. One of the most remarkable features of the style was the enormous size

of the pendentives, which took the place of the earlier bosses at the intersection of the groining ribs; and although they may be compared with, and regarded as more striking and picturesque

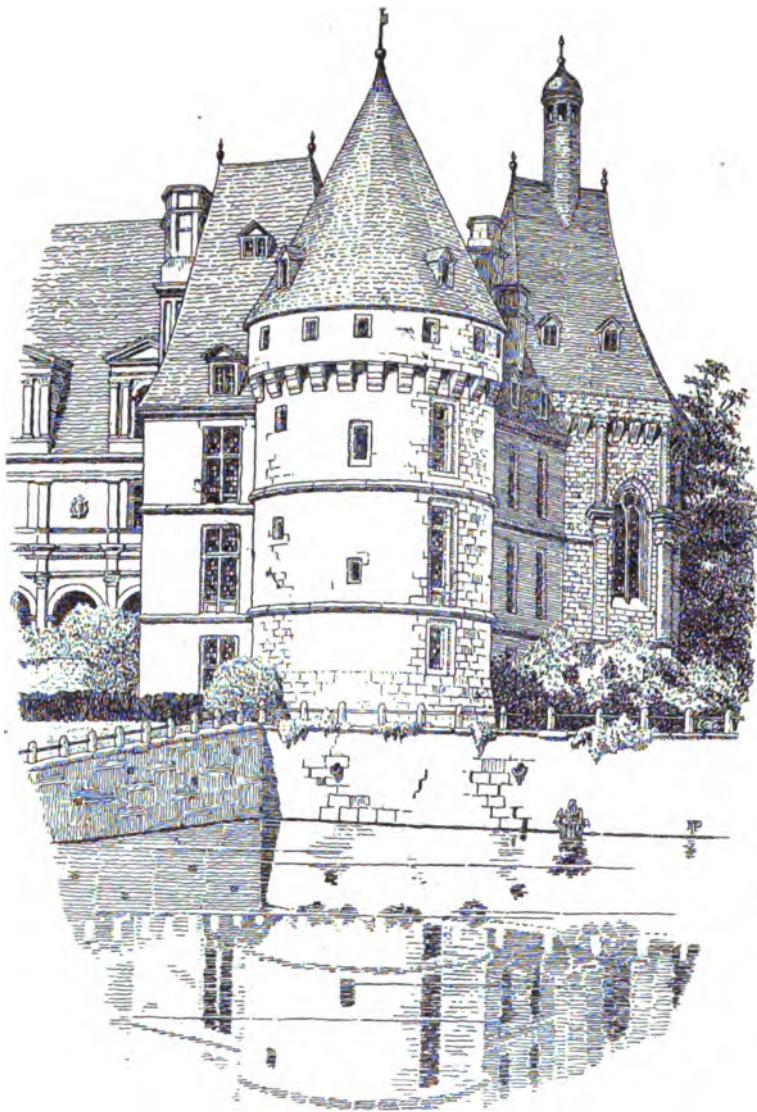


Fig. 8.—Chateau de Messières.

than the pendentives of the contemporary English fan vaulting, they are scarcely so elegant (Frontispiece).

Besides the three churches already mentioned, there was a large

convent of Bernardines, which has been destroyed, and its site is now occupied by a modern and exceedingly ugly Hotel de Ville. The town retains, however, a large number of domestic buildings of the sixteenth century, generally of wood, although there are a few of brick, which are figured in the pages of De Caumont. Of the wooden buildings perhaps the most important was that which is now known, though, apparently, with but little reason, as the "Maison des Templiers"; but this has been divided into tenements and stables, and retains but few traces of its former magnificence (fig. 6). Opposite to the west portal of Notre Dame is a café, which passes under the sign of "Les Halles," and though the building has been to a great extent modernized, it bears on its front a tablet dated 1621 carved with a cardinal's hat and two stars, which, no doubt, marks the position, if not the actual fabric, of the original market-hall of the town (fig. 9).



Fig. 7.—The Ancient Arms.

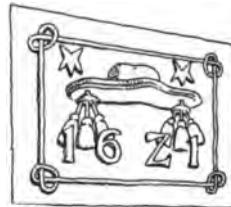


Fig. 9.—The Ancient Arms.

Although the Castle of Neufchâtel has perished, there still stands in the immediate vicinity another very beautiful one which remains in a fairly perfect condition (fig. 8). This is the Chateau de Mesnières, which was built between the years 1540 and 1546, now used as an educational establishment, which has saved it from a destruction with which it was at one time threatened, and preserved it from any serious alterations or disfigurements. It forms a great quadrangle with the middle part of the south-east side omitted, leaving the quad open so that the central block, in which the principal rooms are placed, has an uninterrupted view across the valley and river of the Béthune. The whole building was surrounded by a wide moat, now filled in except on the front, and the courtyard, which stands high above the river level, is approached by a wide semi-circular perron. At the north, south, and west angles of the chateau stand massive, round, heavily machicolated towers with lofty roofs in the style so characteristic of the French chateaux of the Renaissance; but at the eastern angle stands

the chapel. This is a tall, vaulted building, rather more classic in some of its details than the rest of the work, and surmounted by a lofty fléche. In the interior is a good deal of sculpture which has escaped mutilation, and three of the stained glass windows, which were taken out at the Revolution and thrown into a neighbouring pond, were afterwards rescued and set up again. The castle has no particular historical associations, but Henry IV. is said to have resided here for a time, which is extremely probable during the period when he was fighting and love-making up and down the valley; and during the Terror it became a State prison. The building is approached through a rich iron grille between the fantastic lodges from a long avenue of trees, and hidden in the orchards by the side of the entrance stands the castle mill and its great water-wheel.

The ancient arms of Neufchâtel-en-Bray (fig. 7) belong to the class known as "armes parlantes," and are blazoned—d'azur, 3 chateaux, 2 et 1, d'argent, crenelée en 3 pièces, ouverte du champs, ajourées et maçonnées de sable. After the union of Normandy with France these were augmented—au chef cousu d'azur, 3 fleur-de-lys, d'or.

J. TAVENOR-PERRY.

Pre-Norman Crosses at Kildwick-in-Craven, Yorkshire.

BY the "Dales" of Yorkshire is generally meant the upper waters of the Wharfe, Yore, and Swale, but the whole north-western part of the West Riding might well be named "The Land of the Five Rivers," for here are five nearly parallel valleys—Yoredale, Nidderdale, Wharfedale, Airedale, and Calderdale, each with its characteristic scenery and associations. The whole of Upper and most of Middle Airedale are in the Deanery of Craven, a tract of country chiefly pastoral and moorland, thirty miles by twenty, which has within its bounds some of the finest scenery in the North of England. Kildwick, the subject of this paper, is in Middle Airedale, four miles south from Skipton, where the hills rise suddenly from a flat alluvial bottom into flat-ridged moors, ending in steep cliffs or "nabs."

Of the two churches of Craven recorded in the Domesday Survey, one was at Kildwick. The presence of the crosses here described confirms the evidence of Domesday, although there must have been churches not there recorded—*e.g.*, at Ilkley where there are three Anglian crosses, although Domesday makes no mention of a church.

Kildwick Church is known as "the Lang Kirk in Craven," on account of its very unusual length, and is described by Dr. Whitaker one hundred years ago as being "on the whole a very respectable structure and in a very laudable state of repair." It is to-day a sufficiently picturesque and interesting building, with its well-proportioned tower and long line of nave and chancel, lying along the hill-side and looking down on the ancient bridge where modern motor-cars cross the Aire over the arches built by the Canons of Bolton six hundred years ago, while two hundred feet above it are the gables of Kildwick Hall, one of the few seventeenth century manor houses that have retained their stone-flagged "forecourts" and old-fashioned walled gardens.

The manor was granted by Wm. FitzDuncan, predecessor of the Cliffords of Skipton Castle, to the Canons of Embsay, who were removed to Bolton Priory by Alice de Romille after the drowning of the Boy of Egremont in the " Strid " at Bolton. The only trace of the Norman building that remains is a stone abacus or carved cornice, which has been built (inverted) into the structure that was erected next in order of time. In the fourteenth century the present tower, strongly and gracefully built, and the existing nave were erected. In the years that followed Bannockburn the whole of this part of the North was ravaged by Scottish invaders, but the tower, though strong, is not of the type of the Border towers which served for defence against the Northern invader, and there must have come a time of peace when the Canons and the people could build this tower and the existing nave and aisles. There are still in the aisles some windows with heads of graceful flowing tracery, one, a square-headed one, intact, and the others, pointed, much mutilated by being cut down for a lower aisle roof when the church was lengthened. There is a good recumbent effigy of Sir Robert de Stivetton (or Steeton), of about 1307, and a well preserved fifteenth-century octagonal font.

We do not usually associate the period immediately preceding the Reformation with any outbreak of religious zeal, but as Dr. Whitaker, the historian of Craven, points out, the reign of Henry VIII. was one of the great periods of church building in that district. Several large churches were built, and that at Kildwick was found to be too small for the worshippers. Large parishes were not uncommon hereabouts, and Kildwick ancient parish contained over 22,500 acres, the larger part in cultivation. Whatever the reason, the church was lengthened as we see it to-day. The old water-tabling on the tower shows the original pitch of the roof, which was lowered. The aisle roofs were reconstructed in such a way as to cut off the heads of the Decorated windows, and in place of the old chancel a new one was built nearly as long as the nave, so that the whole church has the unusual length of 145 feet.

The church was restored in 1849, and the interior woodwork renewed about thirty years ago, and in 1901 a serious work of restoration was found to be necessary. The builders of the sixteenth-century extensions had not been careful enough in laying the foundations of their work, and some of the pillars of the arcade

in the chancel were found to be leaning outwards. The work of repairing these was taken in hand, and gradually extended to rebuilding of the whole of the arcades of both nave and chancel. The work was carefully done, and the result has been to add very much to the beauty and effectiveness of the old church.

The carved cross-shafts here described were built into the walls and pillars; parts of them were found at the base of one of the chancel pillars, and other parts in the north wall of the chancel. It is of interest to note their position as showing that when the new chancel was built these stones were not considered of any special sanctity, but were built into the structure without regard to their character, and they might have remained unknown for ages but for these works of restoration.

The fragments here shown disclose no very high order of workmanship; the carving is shallow and poor. Judging from the dimensions, the two fragments, No. 1 and No. 2, might be united to form one cross-shaft. The carving on the front is similar, but that on the side is different; and it seems more probable that they belong to two crosses. We seem to have, then, the remains of at least five or, probably, of six crosses.

It will be seen from the illustrations that they have been ruthlessly chiselled to adapt them to any position they might be required to fit.

I am indebted to Mr. Riley, of Glusburn, for the photographs, and to Mr. Appleby, of Kildwick, for rubbings. The Vicar of Kildwick (the Rev. E. W. Brereton, M.A.) has offered every facility, and part of the descriptive notes are by the late Mr. J. Romilly Allen, a short time before his lamented death. I have also submitted the photographs to Mr. W. G. Collingwood, and I have his permission to append his opinion to the pictures, with the proviso that an inspection of the stones themselves might modify his opinion. He says: "All the shafts seem to be pretty much of the same period (tenth or possibly early eleventh century), though by different hands, and they fit into the series of Craven and Lonsdale work, and not the less interesting because they have analogies."

JOHN J. BRIGG.

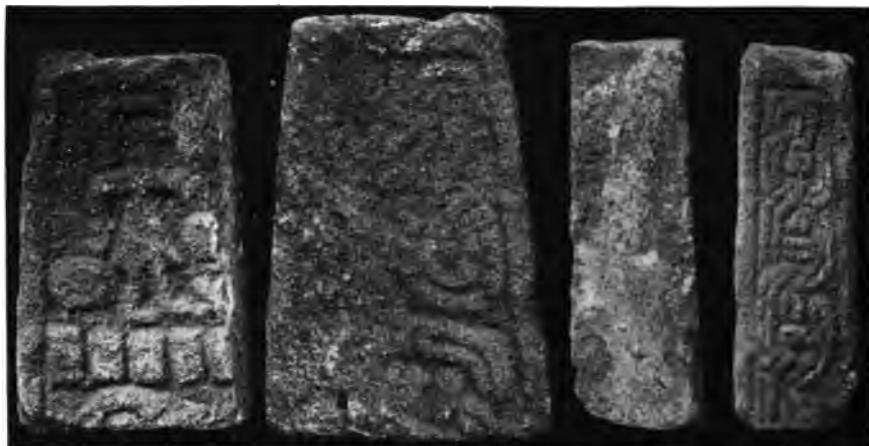
168 *Pre-Norman Crosses at Kildwick-in-Craven.*



FRONT. No. 1. LEFT SIDE.
PORTION OF CROSS-SHAFT, 2 ft. 9 in. by 1 ft. 1 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in.
SCULPTURED ON TWO FACES.
FRONT.—Twist and double ring.
LEFT SIDE.—Spiral knot in single row. Cords double-beaded. (J. R. A.)
Nos. 1 and 2 show ring-plait, which marks the Viking Age, and the ground is sunk,
which shows good work, perhaps rather early, though if the shafts are solid
or square in section I imagine they cannot be much before 950 A.D. according
to analogies. (W. G. C.)



FRONT. No. 2. LEFT SIDE.
PORTION OF CROSS-SHAFT, 2 ft. 3 $\frac{1}{2}$ in. by 10 in. by 9 in.
SCULPTURED ON TWO FACES.
FRONT.—Twist and double ring, resembling the pattern on front of No. 1.
LEFT SIDE.—Spiral knot in single row. Cords double-beaded. (J. R. A.)
See No. 1. (W. G. C.)



No. 3.

FRONT.

BACK.

SIDE.

SIDE.

PORTION OF CROSS-SHAFT, 1 ft. 9 in. by 11 in. by 5 in.

SCULPTURED ON THREE FACES, THUS :—

FRONT.—Figure of a man holding L-shaped object. Two round pellets in background, and a row of five small rectangular objects below.

BACK.—Interlaced work, much defaced.

SIDE.—Irregular bar and ring pattern. Cords double-beaded. (J. R. A.)

This is very like a Lancaster stone, with a rude figure. It is difficult to describe this stone without seeing it. It may represent the Christ in Resurrection, the object in the left hand a (?) palm, and over His head the arch of the cave-tomb, while the object under the right hand may be intended for a cock. It is not clear what the round object is. (W. G. C.)



No. 4.

BACK.

FRONT.

SIDE.

SIDE.

PORTION OF A CROSS-SHAFT, WITH CABLE MOULDING. 1 ft. 1 in. by 11 in. by 5½ in.

SCULPTURED ON FOUR FACES, THUS :—

FRONT.—Twist and ring double-beaded.

BACK.—Four-cord plait, cords double-beaded.

SIDE.—S-shaped knot in single row.

SIDE.—Twist, cords double-beaded. (J. R. A.)

The carving is shallow and poorly executed. No. 4, with ring-plaits hacked out and without a ground, is very Scandinavian, and might be important by reason of the unusual plait on one side. Probably tenth century. (W. G. C.)



No. 5.

PORTION OF A CROSS-SHAFT. APPARENTLY THE HIGHEST PORTION JUST UNDER THE CROSS. 1 ft. by 8 in. by 6 in.

SCULPTURED ON FOUR FACES, THUS :—

FRONT.—Figure of a man with right hand like claw of bird, a beast on each side below. Can this be meant for the Good Shepherd—the beasts being sheep?

BACK.—Interlacing sculpture defaced.

SIDE.—T-key pattern.

SIDE.—The same. (J. R. A.)

No. 5, with a figure and beasts and the ribbon-like pattern on the sides, seems tenth-century Anglo-Danish and Anglo-Norse work. It cannot be far from No. 3. It probably had a wheel head. (W. G. C.)

No. 9.

.. 8.

FRONT.



No. 6.

No. 7.

No. 9.

.. 8.

BACK.

Pre-Norman Crosses at Kildwick-in-Craven. 171

NO. 6.—CENTRAL PORTION OF HEAD OF CROSS. 10 in. by 9 in. by 7 in.

SCULPTURED ON FRONT.

Circular raised boss surrounded by bead moulding.

BACK.—Defaced. (J. R. A.)

NO. 7.—PORTION OF END OF ARM OF CROSS. 9 in. by 7 in. by 5 in.
SCULPTURED ON FRONT.—Four-cord plait.

" BACK.—Four-cord plait.

NO. 8.—PORTION OF ARM OF CROSS. 7 in. by 6 in. by 4 in.
SCULPTURED ON FRONT.—Four-cord plait.

" BACK.—Four-cord plait. (J. R. A.)

Both appear to be of the same material—a fine grained sandstone—and the pattern is similar. Nos. 7 and 8 appear to form part of the same cross.

No. 9 apparently a much defaced portion of a similar cross. (J. R. A.)

The two arms of an open-work free-armed (?) head are curious, and I do not know how to date them.

The head-centre with boss and ring tells very little of its story, while the rough piece of stone above may be anything.

I always hesitate about crosses which I have seen only in photographs, for sometimes the real stone tells one more and upsets one's first impressions; but I suppose the whole set might be taken together, except perhaps Nos. 7 and 8, though even this, from the openness of its plait, is likely to be rather late. There are some curious instances of imitation of Anglian forms and work which shew that art "harked back" in those times as it does now. Perhaps these apparently Anglian heads may be tenth century too, or even later. (W. G. C.)



The Hours of Simon Vostre.

ACCORDING TO THE USE OF AMIENS.

BY ERNEST SCHYTHE.

*Translated by Dom H. Philibert Feasey, O.S.B., F.R. Hist. Soc.
The blocks are reproduced by the courtesy of the Société des
Antiquaires de Picardie.*

THE hours or manuals of prayer which are in use to-day cannot give us any idea of those which were used by our ancestors during the fifteenth and sixteenth centuries; their matter was more rare. Often printed upon vellum, the numerous engravings which ornamented them, in order to continue the tradition of the manuscripts and to give ocular instruction to our ancestors, naturally reflect the epoch which produced them. Men in those days believed simply, and this vitality of faith brought forth marvels.

Nothing could be so charming as the multitude of little figures which frame and give life to the text of these Hours, composed of fine Gothic characters. So great is the freshness and brilliancy of the inks which the vellum has preserved, that one would think they had been printed yesterday.

As is well known, the great towns had these Horæ, or Books of Hours, for their own especial use. Amiens was among the number. Under the curious mark adopted by Philip Pigouchet, representing a savage man and woman standing in a portico decorated with flowers, and holding suspended from the branch of a pine a target on which is inscribed his initials, in Gothic characters, Simon Vostre published about the year 1500 a Book of Hours for the use of this town (fig. 1).

About the same date a second Horæ was issued from the same press which had Vostre's personal mark—a shield ornamented

with his number suspended from a tree and sustained by two leopards. The name of Simon Vostre may be read on a phylactery.

Less fortunate than Abbeville, which possessed the first printing press in 1486 (John Dupré and Peter Gérard installed themselves

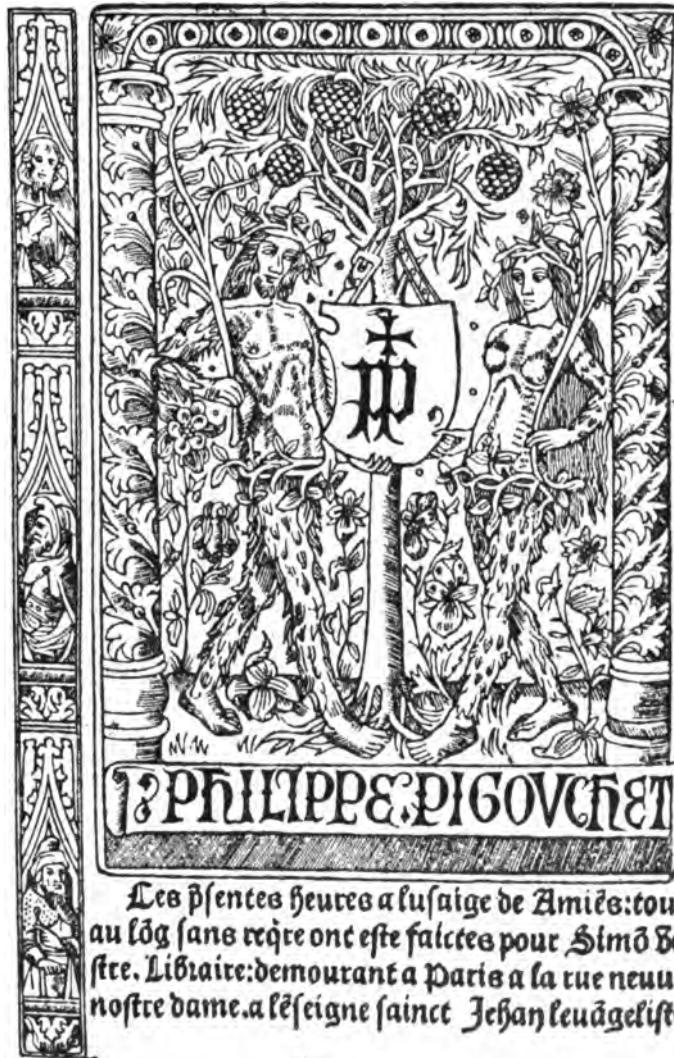


Fig. 1.

a.6

in the ancient Abbey of Gard and published the "City of God"), Amiens was still tributary to Paris ; it was only in 1507 that Nicholas Le Caron, "dwelling in the Rue de Lombards," printed the *General Customs of the Bailiwick of Amiens*.

Simon Vostre, then relying upon his reputation, already well established, took upon himself to publish the *Book of Hours of the Use of Amiens*. He had already turned his energy with success to a certain number of editions of Hours for the Uses of Rome, Lyons, Paris, and Rouen. Some details about this craftsman and his fellow worker may be interesting.

Pigouchet (he died about 1502), an old workman of Caillant and Martineau, established himself on his own account in 1488 in the Rue de la Harpe, before the church of St. Cosmas and Damien, in the apartments let to him by the College Daimville. The first book of his which is known is dated the 16th of September in the same year. It is the *Hours for the Use of Rome*, which he printed to the account of the librarian, Simon Vostre, who lived "in the Rue Neufve Nostre Dame, before the great church."

From 1488 to 1520 the latter published, with the help of Pigouchet for a great number of them, one hundred and three editions of Books of Hours, in which elegant borders engraved upon copper or wood reproduced the ornaments of the illuminators or reminded one, in a series of little pictures, of the different scenes of the Old and New Testaments, with other realistic compositions of an incontestable value at different parts of the Office.

The numerous figures are very cleverly grouped, the design full and natural, with charming expressions of good nature and of piety. The designs often only served as canvas to the miniaturist, and this explains the sobriety of the engraving; but such is the precision of the outline and the clever distribution of the hatching, that the effect is already sufficiently obtained without the intervention of the illuminator.

These "Histories," as they then called this kind of engraving, the arrangement of which the Editor varied continually, and to which he added from time to time new subjects, comprised a series such as the Life of our Lord and the Blessed Virgin, the "stories" of Susannah, the Prodigal Son, and of Job, the fifteen signs of the end of the world, the Theological and Cardinal Virtues personified, the twelve Sybils, and, above all, the Dance of Death, which they represented most frequently.

The severe subjects were brightened here and there by a few grotesque figures, hunting scenes, and quite a saraband of little personages rising towards the margins on the borders, nestled in acanthus leaves, men in disguise, fantastic animals, and saints

piously engaged in prayer. The whole of the Middle Age is revived in these charming and graceful works, so characteristically French, and so thoroughly imbued with common sense. These little figures were on a dark background relieved here and there by little bright points, "fond criblé," which brought out better the harmony of the lineaments in the design.

It does not seem possible that these pictures should have been engraved on wood, but rather in relief on copper, or some other metal resisting better the frequently-repeated "pullings," or workings off, which would soon have put out of use engravings on wood.

As to the matter of the "Hours" after the Almanac or Table of movable feasts, we find the Calendar, the Gospels and the Passion—the "Hours" properly so called, of the Blessed Virgin Mary, of the Holy Cross and the Holy Ghost, the seven Penitential Psalms, the Vigils of the Dead, and the various prayers to St. Michael, St. John the Baptist, St. John the Evangelist, etc. To sum up, a few short Latin prayers applied to certain portions of the Holy Sacrifice, for the Mass, for reasons which are too long to enumerate here, do not exist in the Books of Hours.

Nothing particular to the Amiens liturgy is to be found in the books printed for the "Use" of the town.

These incunabulae have become very rare, and few libraries can pride themselves on possessing them. Some few examples of the *Hours of the Use of Amiens* are incomplete, and in spite of this depreciation, their value preserves a high standard.

The Calendar of the "Hours" of Simon Vostre for the Use of Amiens begins in the year 1502, to end in 1520. This does not mean, however, that they both appeared in the same year, since delay might have taken place between the first date on the Calendar and that of the publication. One can only say that they saw the light towards 1500.

It is of little importance to us to accord priority to one or other of these two Books of Hours; the text of each is, with the exception of a few details, and page for page, an exact facsimile. Of twenty-one large plates, nine were found in both volumes; for the others they had a sign of quite a different school. The former reproduces the works of renowned engravers of the German School at the end of the fifteenth century—the kiss of Judas, for example; the carrying of the Cross; and, again, the death of the Virgin, are copies of the

finest works of Martin Schongauer, called Martin the Fair, or again, by abbreviation, Martin Schoen. This master of Colmar displayed quite a clairvoyant instinct of the beautiful, and a brilliant superiority over his contemporaries. The death of the Virgin has a remarkable grace of expression, and such works deserve to keep their place among those which honour most the art of engraving itself.

It has been asked, without the question being solved, whether these figures were copied from some French designer, or whether there was already a traffic in stereotypes between France and Germany.

The borders of this volume by the side of those which we find used in the other are of a more frigid and less graceful type ; the motives of the Renaissance are combined there with the more ancient forms ; the ornaments and arabesques and grotesque figures do not make the same charming impression as those of the second Book of Hours. The former reflects well French art in all its beauty.

The designers and engravers who co-operated to finish this *chef d'œuvre* are unknown, but are they the less worthy of admiration by reason of their anonymity ? At the epoch when this Book of Hours appeared we are in the full period of an artistic outburst ; French art and book illustration are in full bloom, and the style of the engraver, taking the place of the pencil of the artist, has now become the helpmate of typography ; the forms gain in correctness what they lose in their archaic character, the heads of the figures are less in size and the outlines are less rigid.

No doubt the plates of the Book of Hours according to the Use of Amiens are not unpublished ; Simon Vostre has already had them employed by Pigouchet in his Book of Hours according to the Use of Rome, which appeared on the 22nd of August, 1498.

Must we attribute the publication of these Books of Hours to the pious foundation of Pierre Versé, Bishop of Amiens from 1482-1501, who established in his cathedral church the daily recital of the Little Office of our Lady after the Capitular Office, except during Advent and Lent, and on feast days of Nine Lessons ?

Do we not also see there the influence of the Confraternity of Puy—Notre-Dame taking the lion's share in the development of the arts, which manifested itself principally during the second half of the fifteenth century and the *début* of the Renaissance ?

Without troubling ourselves about bibliographical details, let us say that twenty-one large plates, excluding the frontispiece, are

included in the *Hours of Amiens*. We shall describe the most interesting of these, following the place which they occupy just before the Office they illustrate; the order followed has nothing chronological about it.



Fig 2.

The so-called anatomical figure (fig. 2) placed on the recto of the second leaf represents a skeleton standing upright, its legs apart. The sun, the moon, and the five other planets in the shape of asterisks

surround it, while the inscriptions, based on astrological fancies admitted by doctors of the Middle Ages, explain the plate :—



Fig. 3.

Sol looks to the stomach,
Saturn the lung,
Jupiter the liver,
Mars looks to the liver,
Venus the kidneys,
Mercury the kidneys,
The Moon the head.

Between the legs of the skeleton a person in a fool's costume is squatting. It is the emblem of the brain under the influence of the moon. The four temperaments are figured at the corners :



Fig. 4.

the choleric, the sanguine, the phlegmatic, and the melancholic. Fantastic precepts follow shewing the epochs of the " bleedings."

The martyrdom of St. John (fig. 3) at the beginning of his Gospel concerning the Divinity of the Word shows us this saint naked

plunged to the middle of his body in a cauldron of boiling oil placed on a brazier, which attendants are continually stirring. The saint, with his eyes lifted to heaven, and his hands joined, appears very little concerned with his situation. The attendants, who contemplate with astonishment this torment, seem to have some difficulty to explain to one another the impossibility of the patient, whose countenance remains imprinted with a supernatural serenity.

St. John of the Latin Gate was the patron of printers, who celebrate his feast on the 6th of May ; a confraternity of St. John the Evangelist, founded in the church of St. Andrew of Arts, however, had existed long before the invention of printing. The catalogue and parchment makers, the historians and illuminators and bookbinders were a part of it, under the title, “*Abettors of the University.*”

The kiss of Judas and the arrest of Jesus bring us to the Garden of Olives. In a scene full of life Malchus lies floored at the first level, and Peter is returning the sword to the scabbard. Simon Vostre could hardly fail to give us this fine reproduction.

The next plate (the Annunciation, fig. 4) shows us the Virgin, kneeling on her prie-dieu, reading her “*Hours*” devoutly, when the angel Gabriel presents himself to her. On the second level God the Father, in the costume of the Pope, His forehead girt with the tiara, blesses the Virgin with His right hand and holds in his left the orb. In a ray emanating from His bosom the Holy Ghost speeds towards the left ear of the Virgin.

At the Office of Text two plates are placed opposite one another—the adoration of the Magi and the coming of the shepherds. Ranged in a circle before the Holy Family, they offer Him their modest presents. The imagination of the designer has been emancipated here in an original manner on one point of detail ; he quotes for us, in fact, the names of these obscure visitors—Alison and Mahault for the women ; Aloris, Ysanber, Gobin the Gay, and Roger the Fair for the men.

The Presentation of Jesus is found before the Office of None. The artist who has composed this scene has scrupulously rendered all its details. Mary gives as a sacrifice two turtle doves—the offering of the poor. The attendant who carries them in her basket holds a candle in her right hand, while Simeon recognises the looked-for Saviour.

The fine plate of the death of the Virgin (fig. 5) ornaments the

Office of Compline. The Virgin is stretched out on her couch, her hands folded in an attitude of most profound recollection. Before the bed are sitting two Apostles, of whom the first, holding an open book upon his knees, seems to explain to the second what in Holy Scripture



Fig 5.

appears to have reference to Mary. On the other side St. John assists the Virgin at this supreme moment. An altar is dressed behind him. Near St. John is an Apostle with the holy water sprinkler in his right hand and open book in his left, who recites the

prayer for those in agony. The rest of the Apostolic College, with the exception of Thomas, complete the united assistance at this solemn time.

The seven penitential psalms are found after the three Offices of the Blessed Virgin Mary, the Cross, and the Holy Ghost. They are preceded by two engravings in inverse chronological order. The first, in fact, shows us the battle in which falls Uriah, the husband of Bathsheba, placed in the first rank by the orders of King David. Unhorsed, he is killed by a blow from a lance received in the breast. The fray is terrible and the battle extremely murderous. The second engraving presents a less severe subject—the scene of David and Bathsheba (fig. 6), which the designer has embellished with all kinds of florid ornament. Bathsheba is plunged to the middle of her body in the centre basin of a fountain, while the attendants are busy about her. One holds a looking-glass, which reflects the beautiful form of the bather, another brings her a comb, another fruit, while the last offers her a cup artistically worked. In this picture the refinement of costume and the gentility of the countenances, which are quite French, strike one as particularly pleasing. At the bottom of the garden King David at his window is pleased complacently to observe with attention the spectacle which will bring him to the most deplorable episode of his life.

The Vigils of the Dead begin with two large engravings, the first representing the Last Judgment, the second Lazarus at the house of the rich man (fig. 7). This plate is an interesting page of mediaeval family life. Dives is sitting down with his wife before a table sumptuously spread; numerous attendants busy themselves around them, while Lazarus, his feet covered with ulcers, clappers in hand, advances into the room; the servants serve the dishes and hand the drink under the direction of the major-domo, who stands at the bottom near the buffet and directs the servers. There are only knives on the table, because the usage of forks did not yet exist. Lazarus only asks for the crumbs which fall from the table, but Dives orders an attendant to drive the intruder away, while a dog, confounding by his tenderness the hardness of his master, licks the horrible wounds of the unfortunate man.

The Entombment ends the series of large plates placed at the head of the prayer in honour of the Holy Sepulchre; it reproduces this scene in a remarkable manner. An expression of profound grief is spread upon the countenances of the assistants. The ground

of the tableaux, very finely treated, offers a fairly extended perspective view of the principal buildings of Jerusalem, differing notably, however, from that which we have already seen on the plate representing the scene of Calvary.



Fig. 6.

All the pages, without exception, are surrounded by picturesque borders of great variety. Religious subjects are grouped together with profane ; country scenes, hunts, games, related to each season ; hot hands, blind man's buff, saddle-my-nag, the game of choule,

snow-ball, etc., the marriage procession, and other little subjects treated with an artistic sentiment full of interest, naturalness and of spirit which make of them so many little pictures of the morals of the epoch, throw their gay notes among the severe subjects which are represented opposite to them.



Fig 7.

The fops perched upon an apple tree pick the fruits which a young lady receives in her apron, while her companion makes an harvest of the flowers. Two young men, separated from their friends by a ricketty gate, give themselves up to a game difficult

to identify ; it may be that called " I sit," quoted by Rabelais in the interminable list of amusements of his hero Gargantua.

At the margin of the months we distinguish the principal saints celebrated during their course, the different works belonging to each season, the charming indoor scenes, the " Seven Sacraments," that of marriage being ironically near to that of penance. At the month of February, for example, a man warms himself in the corner of the hearth, where we see the flames mounting, while another brings a faggot ; a pretty maiden surrounded by angels, the martyrdom of St. Appolonia, the fox preaching to the hens, and a family gathering. Such are the subjects represented upon the borders. These examples give us an idea of the variety of the illustrations.

We have, again, " Histories " in a number of pictures—the stories of Joseph and of Job, of the chaste Susannah, of the prodigal son, the life of the Blessed Virgin Mary and that of the Saviour, with sometimes scenes of a realistic kind which are not always in accord with the nobility of the sacred episodes. One example among others—a little medallion represents Judas hung clothed in a long robe. One may perceive his abdomen open, letting escape his bowels through a large, gaping wound, while a large devil, all hairy, decamps at full speed, carrying to hell the soul of the traitor under the form of a little child. While running, he turns round to have a look, in a bantering manner, at the body of the miserable man hung.

With the Vigils of the Dead is shown the celebrated Dance of Death. The designer cleverly disposes of his couples in a small space. He drapes the dead body in a piece of linen, giving him instruments—a pike and a spade—rather than a sickle, which would take up too much room. Grimacing like a monkey in the presence of partners of every sex, of every age, of every condition, marvellously pointed out by their costumes, it seems in a lively dialogue and a pungent mimicry to persuade them.

A few patients, with a gravity often comic, try to temporise. The serjeant draws his sword from the scabbard, the usurer stops for a tardy alms, the doctor examines with an affected attention the contents of a flask, but all are dragged to the final dance. Death gives the barrister the decisive argument ; the lover tries vainly to commiserate himself upon the happiness which escapes him ; alone the poor monks accept philosophically their destiny. Death does not allow itself to be intimidated by ladies in spite of their efforts to prolong the conversation.

The moral object of these figures, in spite of the grotesque aspect which they sometimes assume, strikes one at first sight ; they remind men of the frailty of life, the uncertainty of the fatal hour, and the inexorability of death, which respects nothing.

It is needless to recall that the cloister of the Machabres at Amiens possesses a Dance of Death ! Our forefathers were familiar with this idea, and it did not frighten them. In the towns of the Middle Ages, where the multiplication of the dead filled with corpses the ever narrow grounds which were reserved round the churches, one could not avoid the habit of making place for the new-comers by unearthing the old tenants whose bones alone remained there. It was customary to put these relics in the bone-houses, which were called " reliquaries " in Brittany, and which gave the cemeteries of that time an aspect which is no longer known to us.

We see in Rabelais the ragamuffins of Holy Innocents warm their calves with the bones of the dead, and the drunkard Jeannicot Desperriers declare of the same burial yard of Holy Innocents that the dead have their tongues well dried. Upon the wall of the Treasury of the Abbey of Requier is found painted the so-called " three dead and three living," which is a form anterior to the Dance Machabres. Three young noblemen on horseback, richly clad, wearing the costume of the sixteenth century, going on a hunting expedition seem to meet unexpectedly at a cross road, indicated by a cross ornamented with fleur-de-lys, three spectres, three skeletons, one of which bears a winged spear destined to strike them, the second a spade to dig out their graves, and the third a rake to fill them up with.

Amazement and fright are depicted upon the countenances of the young people, their hair stands on end, the falcon perched on the hand of one of them has flown away. Their religious sentiments wake up, and they make an act of contrition in turn.

One might apply to the Hours of Simon Vostre what Durand has told us about the imagery of the Amiens Cathedral stalls : " In all the subjects, whether biblical or not, all the accessories, all the costumes, all the types of personages, all their habits, all their jests, belong to the time when the stalls were made. The result is a kind of travesty, a simplicity which is not out of harmony with the sacred text copying what they saw around them. Our artists furnish us with an inexhaustible mine of information concerning the morals, the customs, and the types of their time."

The series of Hours are more or less identified with those of the stalls, and it seems that these " Histories," notably those of Joseph and of the Life of the Blessed Virgin Mary, have particularly inspired the image carvers.

The patriarchal existence of our fathers revives in these familiar scenes which have been placed before the reader with the object of proving the influence of the engravings in the Hours of Simon Vostre upon the charming poetic works which are found upon the stalls of the Cathedral. These provisions of art, inspired by the faith and the artistic temperament of our ancestors, have an undeniable relationship among themselves which we should be happy to have demonstrated.



Dene-Holes of Kent and Essex.

DENE-HOLES are, perhaps, the most mysterious, and, for that reason, the most interesting, of the evidences still existing of the prehistoric inhabitants of that part of the country lying on the banks of the lower reaches of the Thames. The only reason for the mystery surrounding them is the fact that so little can be said with certainty about their objects or their uses. Innumerable theories have been put forward at different times by various writers and authorities on the subject : amongst them—gold-mines, dwelling-places, columbaria, hiding-places, stables, flint workings, chalk wells, houses of religious worship, and granaries or undergound storehouses, but without conclusive proof in any case. Possibly the stable theory is the most ridiculous of these ; but the theory of the underground storehouse, the chalk well theory, and that of hiding-holes and dwelling-places are the only suggestions worth serious consideration.

The stable or slaughter-house theory (they are quite inseparable) is quite modern, and, needless to say, is due to ignorance. The dwelling-house theory is continually cropping up, but there is a striking lack of evidence in support of it. A writer in the *Athenæum* has recently drawn attention to a passage in Chrétien de Troyes. While this is exceedingly interesting from a literary point of view, and probably embodies a popular superstition of the twelfth century, no scientific value attaches to it in any way. Not only did Chrétien write probably three thousand years after the latest of the original dene-holes, but it is quite out of the question that these excavations were ever used as underground restaurants.

The idea that these caves were gold-mines rests on a legend of the time of Henry IV. There is very little to be said in support of the suggestion that they were flint workings, as the amount of flint obtainable is insignificant in most cases, and no effort appears

to have been made to work the small amount there is. This theory has received more credence than it actually deserves on account of existing flint workings which were undoubtedly used in very early times.

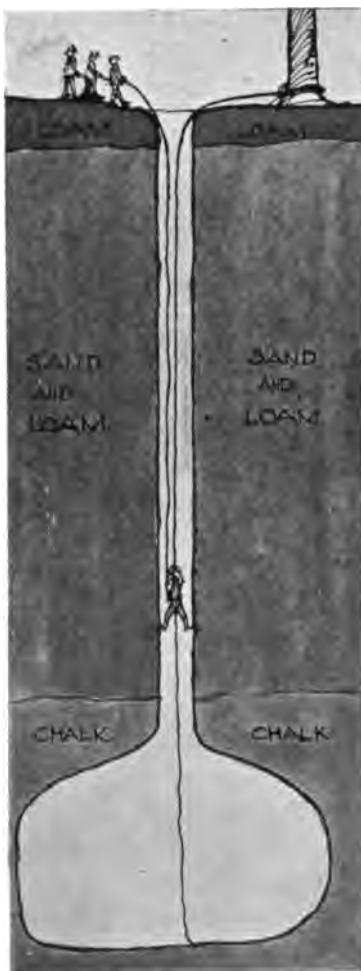
The supposition that they were places of secret worship and repositories of the ashes of the dead are similar in their foundation, and have arisen from the romantic mystery surrounding them. There is no doubt that the dene-hole is majestic and awe-inspiring, but that is not sufficient in face of the total lack of support and the negative force this lack of evidence possesses.

In the absence of corroboration of these theories, there are only three objects the early inhabitants of our country could have had in excavating caves so far underground. Of these three the least likely is that they were dwellings or hiding-places. Obviously they may have been used on occasion as refuges from the attacks of wild beasts or of enemies from neighbouring tribes, and a famous humorist has supposed that their great depth was necessary to prevent the long-necked gigantic animals of prehistoric times extracting the ancient Britons from their holes like periwinkles. At the same time, it is quite impossible to look upon dene-holes as intended for hiding-places from a human enemy, when such large numbers are found so close together. It is, perhaps, in accordance with a certain crude idea of the early inhabitants of the country that they should scurry to their holes like rabbits on the appearance of danger, but it is out of all keeping with the comparatively high standard shown by these excavations.

In the first place it would have been foolish, even for ancient Britons, to dig so many hiding-places in juxtaposition; when one was found the whole number lay revealed, and it was merely a question of time before the hiding parties were smoked out or starved into submission. Still further, a dene-hole offers no facility for counter-attack or escape, nor would it be easy to spy out the land or to ascertain if the enemy had departed. The man ascending to reconnoitre would offer himself an easy prey when climbing the stempole ladder. Again, it would have been the simplest matter possible to fill the bottom of the cave by dropping down earth or chalk, and quite in keeping with savage cunning. So far as has been recorded, no signs of anything of this kind have been discovered in any dene-hole. It appears, then, as if, on *prima facie* evidence, the hiding-place theory is untenable. Many of

the preceding objections operate equally as strongly against the dwelling-house theory.

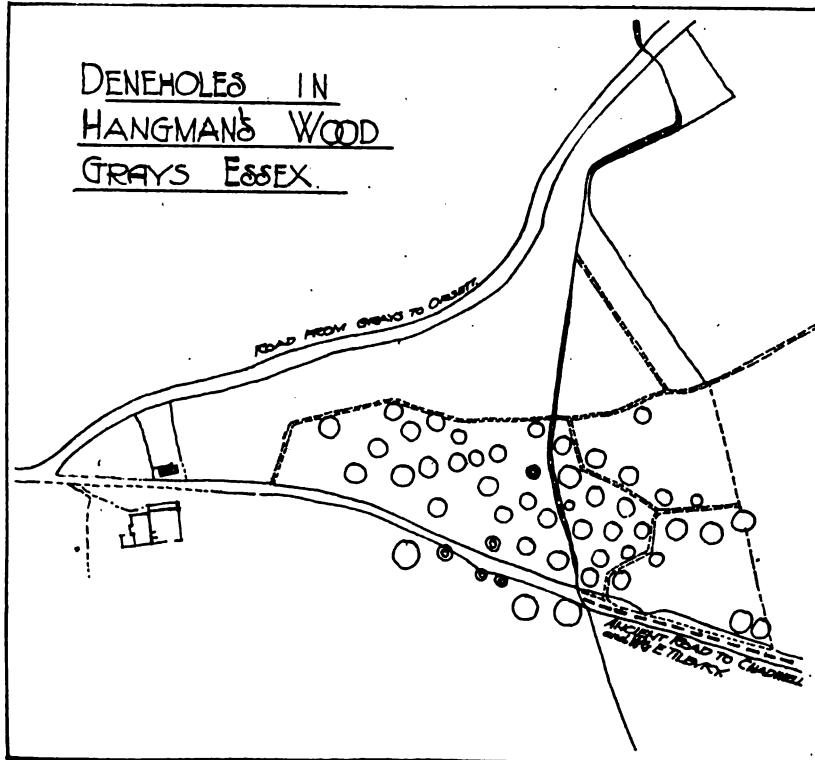
The next possible reason for the existence of so many dene-holes is that they were for the extraction of chalk. Here,



Section of typical Dene-hole, showing
an ordinary method of descent.

again, some credibility has been given to the theory by the existence of known chalk wells in other parts of the country. There are, however, radical differences between chalk wells and dene-holes, and it will be sufficient to give a few of the reasons against, not the possibility, but the probability of this theory being a correct

explanation of the objects our very distant ancestors had in digging such caves. The uselessness of sinking so many shafts is again apparent. Even if chalk from a depth possesses qualities for agriculture not found in the outcrop, fewer shafts with larger cavities or galleries similar to those in flint workings would have been not only the simplest, but the most natural method of mining ; and the high standard shown in the excavation of these caves makes it appear unlikely that the ancient inhabitants of the country were so simple that they could not appreciate or understand the



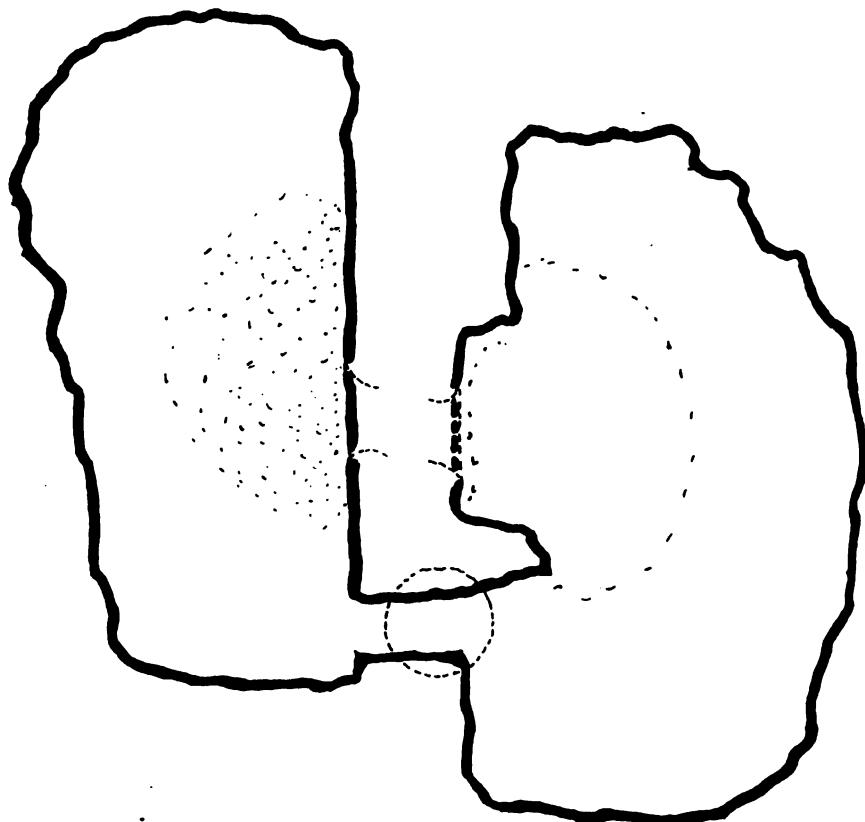
economy of the more rational method. The generally uniform depth is an important point against this theory. Another factor not to be omitted in this consideration is that most dene-holes are near the river or a confluent of it. Not only would this have been unnecessary for manure or building material, but a positive drawback, as the adjacent land was so marshy. If any other evidence were required to dissipate this theory it is to be found in a recently discovered dene-hole at Stone. This dene-hole is the shallowest specimen recorded, being from twelve to fifteen feet

below the surface level ; in all other respects it is uniform with the type, and to this extent differs from the eighteen feet dene-holes discovered many years ago at Crayford, which were simple in form and composed of a single chamber in each case. As the chalk draw-well theory depends entirely upon the supposed superiority of chalk sixty feet underground, it follows that it has no longer even this support.

A very recent discovery at Purfleet, however, taken in conjunction with that at Stone and those at Abbey Wood—all, by the way, discovered within the last twelve months—offers almost conclusive evidence that the six-chambered dene-hole is not the original form of these excavations, but a shape largely due to comparatively recent mining for chalk. The shallow pit at Stone contained unequivocal pick marks of two entirely distinct implements, while the shallow specimen at Purfleet, in the chalk quarries there, left no doubt regarding the object of those responsible for its present condition. At the same time it must be admitted that, unlike the Stone Court dene-hole, that at Purfleet contained no evidence of antiquity.

The only remaining theory tenable on the evidence we have is that they were silos, or underground granaries, a system of storage still in use in certain parts of the Continent, and finding its modern parallel in the potato or turnip pits of the present time. Curiously enough, most of the objections to the other solutions of the mystery support this : they were close to one another because the tribe clustered together. In some cases they are farther apart than in others ; this is due probably to the size of the settlement and the holdings in it. If the underground storehouses were discovered in spite of the care taken to disguise the openings, the marauders would be liable to attack while looting the caves. Unless there had been a complete community of goods and wives, one hole would not have served for more than one family—unless, as in the case of the Gravesend twin chamber, a dividing wall had been left. Goods, however, may be readily stored, and the Gravesend hole, with its two rooms and the usual six divisions of the typical dene-hole, offer facilities for the storage of grain and goods of other kinds. One of the principal objections to this theory urged by opponents to it is the damp. Curiously enough, these caves seldom show much sign of damp, and perishable grain would have been packed in the ear, as it is at the present time where silos are still used, with a thick layer of straw beneath and around.

I have gone at some length into the details of the various theories advanced to explain the existence of dene-holes partly because most of those who have given any attention to the subject approach it with a mind biassed in favour of one theory to the exclusion of all others, and also to enable the reader to retrace the arguments on the lines by which they were deduced from the evidence. At present the indications are all in favour of the silo theory, but



Gravesend Twin Chamber Dene-hole. Ground plan.

it is not sufficiently unequivocal to permit of a dogmatic statement, and I am quite prepared to find an entirely new explanation if there is enough evidence to support it.

The available evidence has been greatly increased recently by the discovery of numerous previously unknown specimens and by the more exact examination of those known for some considerable time. Two new examples were, unfortunately, filled

in by the owner of the houses in the gardens of which they were discovered, before they were examined. Their presence points to the conclusion which has long been held, that the group at Hangman's Wood, both open and closed specimens, does not represent the complete series of ancient times in that district.

What appears to be a very large group has been discovered at Abbey Wood. Several specimens have been opened and proved to have been used at a comparatively recent date. The nature of the debris found on the top of the inevitable mound beneath the entrance shafts showed with certainty that they had not been closed for more than a hundred years, and were probably open well into the commencement of the nineteenth century. The marks of metal picks on the walls, and the deep grooves in the chalk worn away by ropes at the angle of the roof and the shaft, were unquestionable proof that the holes had been used more recently than the time of their original excavation. The first excavators used bone or horn picks with, sometimes, flint dressing tools, and were confined to a staple ladder for their entrance and exit, with the assistance of a hide rope. As I have mentioned already, the use of these dene-holes for other purposes by later peoples by destroying so much of the evidence that might have been available, and by substituting other evidence that is misleading, has added enormously to the difficulty of explaining their existence. At the time of writing a movement is on foot to open the remainder of the Abbey Wood group, and a fund for the purpose is being founded. It seems, however, somewhat of a mistake to spend a large amount of money on opening up more specimens which have been in actual use for the excavation of chalk within some later period.

The Gravesend dene-hole has been mentioned already. Numerous specimens have been found at various times in the Gravesend district, but this last example deserved specific designation because it was of a rare type, as well as because it appeared to be as nearly as possible in the condition in which it was originally left; it is also the only dene-hole at Gravesend of which there is any record of a careful examination. The loam and sand had silted into the cave to a depth of more than twelve feet at the outer edge, and when this was excavated some interesting data were revealed. Close to the surface numerous skeletons of the dog tribe were discovered. These were found, together with shells

of various kinds—including single halves of oysters—to a depth of nine or ten feet. From that, and nearly at the chalk floor, several flint implements were discovered, but between the bones and shells and the flint tools a piece of tile was discovered. I do not suggest that there is anything conclusive in the order of these discoveries, but it presents evidence which may be valuable in the light of any future discovery.

It also appears possible to present a very fair case for the dene-hole theory as an explanation of Vortigern's caves at Margate.

In those caves, situated in the usual way on the landward side of one of the highest points in the locality, it is possible to discern by the difference in the pick marks where the original chambers were situated. And the more modern marks of metal picks prove conclusively that the galleries are of a much later date.

The other known groups are situated at Bexley and Crayford. It is popularly supposed that one of the pits near Joyden's Wood in the former district is more than two hundred feet deep, but I have never found any reliable corroboration of this statement. Single specimens have been discovered in the Woolwich, Eltham, and Dartford and Chatham districts; in fact, North Kent and South Essex appear to have been thickly studded with these excavations. Unfortunately these single specimens have been either filled in or entirely destroyed by quarrying. This is an important piece of evidence; in fact, the evidence revealed during the last few years has not yet been properly tabulated and presented, and it would be impossible to do it in anything approaching a satisfactory manner within the limits of a magazine article. This is unfortunate as, although new specimens are being discovered, they are often as quickly filled in or destroyed in other ways, while the older holes are gradually falling in and filling up.

A dene-hole which has caved in at the top has a curious but typical bowl-like depression. The shaft is usually in the centre—the lowest point—and is covered by some feet of earth. Occasionally, however, the shaft becomes choked some distance down, and it is then only a question of time, till it becomes impossible not only to obtain access to the shaft, but to discern the presence of it. A very curious example of this is to be observed in one of the shafts in Hangman's Wood. Looking up from beneath (access is gained from one of the caves with an open shaft), it is

seen that a large branch of a tree has fallen down for some forty feet, where it has lodged; other smaller branches have fallen, together with earth and sand, until the shaft has been completely filled. The only other specimens recorded are some said to have existed in the county of Durham.

There is, naturally, a great deal of uncertainty about the date of these excavations. Horn, bone, and flint tools were all in use at the same time; and as the pick marks on the walls are the most important, if not the only means of determining the period—even within a very wide margin—it is only possible to approximate the date. "Some time before the Roman Invasion" is a fairly safe statement; but, without committal, it might be said that they are of any age up to two thousand years before the coming of the Romans.

It would be impossible, at the present time, to say that dene-holes were originally excavated on one uniform plan. There is a very general form found in many of the known dene-holes which, however, as has been already stated, have been used in numerous instances at later periods. It is possible, therefore, that the ground plan may have undergone some alteration. The form most generally recognised is what has been called the double trefoil. This curious formation has been given as unanswerable evidence that the caves were used as dwelling-houses: at the same time, it has been used as equally reliable proof that they were religious houses. But surely the impossibility of this is obvious, when it is remembered how uniform in size and number the chambers are, and how dissimilar in size and numbers families must have been even in these prehistoric days, and a hundred or more underground chapels, each a few feet only from the next, is quite impossible without some tangible support. A more reasonable explanation, and one supported by other forms of excavations, is to be found in a care for safety, *i.e.*, as a protection against the possible danger of a falling roof.

Dene-holes are usually found in the higher lands. The shaft is invariably some three feet in diameter, and seldom less than sixty feet deep. The first part of the shaft passes through common earth—in many cases "made" earth—this is followed by some fifty feet of sandy loam, which "binds" well and seldom slips or crumbles; at this point the chalk is reached. The shaft continues for about three feet through this, when it widens out into the cave,

in a way best described by likening it to the sudden slope of the shoulder of a bottle. The caves, or chambers, themselves are usually from fifteen to twenty feet deep. In the case of the Gravesend dene-hole the chambers were about twenty-four feet wide and a little more in length ; but in the case of the double trefoil the total width is very much greater—usually from fifty feet upwards. The height from floor to roof is usually from sixteen to twenty-five feet.



View of the larger chamber (Gravesend), showing the pile of debris ; on the left in the distance, the opening to the second cave (marked by a candle flame), beyond the new cesspool shaft.

The appearance of a dene-hole, with its vaulted roof and magnificent chambers so far below the surface, is grand in the extreme, and one not likely to be quickly forgotten. The walls near the floor contract somewhat, and from this and the nature of the work at the bend in the roof it appears that these early excavators had some difficulty in working anywhere not "on the straight." This was due, no doubt, to the primitive nature of the tools and the want of variety. It appears probable, however, that in the more highly finished specimens a flat chisel-edged flint was used for

smoothing off the straight work. The walls of the shaft are quite straight and smooth except for the stemples holes invariably found there. The stemples holes are not always the same distance apart, nor are they so clearly defined ; but there is no doubt that this was the most common method of descent, even if it was not the only one. The stemples ladder consisted of stakes placed across the shaft from hole to hole, each one forming a rung in a simple ladder. If the evidence disproving the hiding-place theory were not so overwhelming the stemples ladder would be a valuable factor in support of it.

It has been estimated that each dene-hole took at least as long to excavate as a modern house requires for building. The statement is not so ridiculous as at first sight it appears, when it is remembered that then, as now, there were varieties of dene-holes—single chamber, twin chamber, six chamber, and other forms.

The impression is very general that the name "dene-hole" is a corruption of Dane-hole. This has led to the theory that the caves are due to the northern invaders of our country ; but this is not so. They are undoubtedly of a much earlier period ; on the other hand, the people on the banks of the Thames at the coming of the Romans had iron weapons and tools, and the later marks of metal-picks may have been made at any period and by any people at that time or since then. The derivation of the name is found in the Anglo-Saxon "den"—a hole.

Another kind of dene-hole found in Kent and believed by some authorities to be of ancient formation were excavated in sand. But the evidence regarding these is too meagre to be accepted as conclusive of anything.

The subject of dene-holes is sometimes considered of secondary importance, but when several elusive points have been established it will be found that a great deal of the history of our country in what is now the prehistoric period will be revealed.

ALEX. J. PHILIP.

[For further information as to dene-holes, see article by Mr. Miller Christy, in vol. i, of present series of *Reliquary* and the references there cited.—Ed.]

Notes on a Barrow of the Bronze Age at Oliver's Camp, near Devizes.

ABOUT two miles to the north of Devizes a small earthwork known as Oliver's Camp occupies a portion of one of the promontories formed by the chalk escarpment of the North Wiltshire downs. The entrenchment is not carried out to quite the western or outermost end of the promontory, but cuts across the point as if on purpose to avoid two barrows which occupy the small piece of comparatively level ground thus left unenclosed at the extremity of the hill.

Some excavations were made in the Camp during 1907 by Mr. B. H. Cunnington, of Devizes, and the two barrows at its extremity were examined at the same time. In the more southerly of the two mounds no interment could be found, but as it bore some evidence of having been already disturbed, the want of success may have been due to this cause. There was no ditch round either of the two mounds.

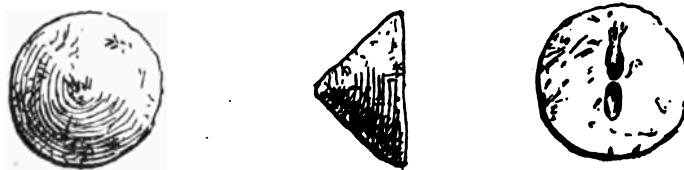
The more northerly of the mounds appeared also to have been defaced, and the interior showed signs of having been partially disturbed. Its original diameter seems to have been about 37 ft.

Eighteen inches below the turf, and about the centre of the barrow, a quantity of charcoal was discovered, contained in what appeared to be a kind of rough hearth or fire-hole built up of lumps of chalk. Round about this hearth a considerable layer of charcoal spread out, covering approximately a space 4 ft. in diameter. The hearth was in shape roughly circular, and from 14 ins. to 16 ins. wide and 12 ins. deep. On carefully looking through the charcoal from the hearth—handful by handful—some human teeth were found, so much burnt that it was at first difficult to recognise them as such; not a fragment of bone was found in the charcoal.

On the floor of the barrow, 18 ins. below the bottom of the hearth and actually underneath it, an oval cist was discovered hollowed out of the chalk, and measuring 25 ins. by 12 ins. and

12 ins. deep. This cist had been covered over with large lumps of chalk, and was full of calcined human bones. Mixed in among the bones were fragments of a small incense cup with typical Bronze Age chevron pattern on the sides and rim. The fragments were much decayed, and scattered among the bones in such a way that the cup must have been in fragments when it was placed in the cist together with the bones. Amongst the bones was also found a button of bone or ivory of the conical shape sometimes found with Bronze Age remains. This button is only $\frac{1}{4}$ in. in diameter, and has, as is usual with buttons of this type, two converging holes bored obliquely on its under surface.

None of the bones in the cist were sufficiently perfect to allow any estimate of their length or of the sex of the individual to be made—they were all in a fragmentary condition and much distorted by heat; but, judging from a fragment of the lower jaw, they were probably those of a middle-aged adult.



Conical Bone Button. From Barrow at Oliver's Camp, Devizes. †

On the southern side of the barrow, 3 ft. from the centre and 6 ins. below the turf, a rudely-made vessel of earthenware was found lying on its side. It cannot be regarded as a cinerary urn, as it contained no burnt bones, but it may have served the purpose of a food vessel. It is $3\frac{1}{2}$ ins. in height and $4\frac{1}{2}$ ins. in diameter at the rim; also on the south side of the barrow, and only just below the turf, were the fragments of a second vessel. From the position of these fragments it appeared that, if this vessel had ever been placed in the barrow whole, it must have been disturbed at some subsequent time and thrown back broken. A considerable quantity of burnt bones were mixed with the broken pieces and in the soil round them, and it seems, therefore, that this vessel had served as a cinerary urn, and that it was a secondary interment in the barrow.

Still on the south side of the mound fragments of a third vessel were found, one of which fragments had a round hole bored through

it. These three vessels are all made of the same kind of coarse reddish pottery, they are all nearly straight-sided without any curved rim or projection, and are all three quite free of any kind of ornamentation.

A few sherds of pottery of the "drinking cup" type and some broken teeth, perhaps those of an ox, were found on the floor of the barrow, and some worked flints and fragments of a deer's horn were among the material of the mound.



Rude Earthenware Vessel. From Barrow at Oliver's Camp, Devizes.

3½ ins. high, 4½ ins. diam.

The remarkable deposit of charcoal seems to afford evidence of the actual burning of a body in the barrow itself. The charcoal had every appearance of being the result of a fire on the spot, and the presence of the calcined human teeth makes it evident that a human body had been burnt in it. The hearth or cavity was itself too small for the purpose, but the fire had been spread out round it, and it seems that the "hearth" formed really only the centre of the funeral pile.

The bones in the cist in the bottom of the barrow could not be those of the individual thus cremated, because from the position of the cist they must have been already deposited and safely covered up before the fire could have been made in the position in which it was above them ; but it is quite possible that the secondary interment in the urn may have been that of the individual cremated on the spot. The bones must have been collected with great care from among the remains of the fire to leave none behind ; but the teeth, from which the enamel had cracked off, appear as merely little black cones, and could very easily have escaped the attention of those whose duty it was to gather together the ashes of the departed.

The relics from the barrow have been placed in the museum of the Wilts. Archæological Society at Devizes.

M. E. CUNNINGTON.



Notes on Archæology and Kindred Subjects.

COUNTY MAPS.

A COMPARATIVELY novel suggestion for the numerous excellent provincial archæological societies of Great Britain and Ireland is that they should take up the question of the historic treatment of cartography throughout their respective areas. Such a study is not only of very considerable topographical value, but will also be found to be illustrative, both in a technical and artistic sense, of the evolution of printing and of engraving on wood and copper.

Towards the close of the sixteenth and the beginning of the seventeenth centuries, cartography attained to a remarkable development. In the *Theatrum Orbis Terrarum*, the first edition of which was issued in 1570, Ortelius put forth the names of nearly a hundred cartographers in a *Catalogus Auctorum Tabularum Geographicarum*. In subsequent editions of this great work this list is increased to 134, and finally to 170 names. Most of these works mentioned by Ortelius had their origin in the Low Countries, where an important school of map engravers had grown up. Gerhard Kramer (1512-1594), commonly known as "Mercator," is regarded as the founder of modern cartography, and was the first to use the title "Atlas" for a collection of maps. Abraham Ortelius, of Antwerp (1527-1598), who styles Kramer *nostri saeculi Ptolemaeus*, is the next best known early map maker ; he is closely followed by William Blaew (1571-1638) and his two sons ; whilst Wenceslaus Hollar (1607-1677), a native of Bohemia who settled in London, was singularly prolific in the production of portraits, views, plans and maps.

The British Isles produced several early native map engravers. The first map of England and Wales, on modern lines, was published in 1569 ; it was the work of Humphrey Lhuyd, of Denbighshire. Ten years later Christopher Saxton brought out the first set of maps of the counties of England and Wales, thirty-five in number. The surveying for these maps, considering the time at which it was accomplished, is always recognised as a most meritorious work. For upwards of a century our

county maps, whether engraved in England or on the Continent, are in their main features reproductions of Saxton's designs. John Norden (1548-1626) produced his *Speculum Britanniae* in 1593, as well as county maps of Middlesex (1593) and Hertfordshire (1598). John Speed produced a series of well-known county maps in 1611, whilst another set of county maps was published in the folio edition of Camden's *Britannia* in 1607.

From this date onwards county maps multiply with great frequency, though some of them are of inferior value, and there is naturally not a little of "vain repetition." In almost every English county there are to



ENGLAND AND WALES,
From "A Direction for the English Traveller,"—Jacob van Langoren, 1635.

be found collectors of local maps as well as of prints and engravings. The collection of them is a useful and informing hobby, but the reproduction of the rarer examples, together with a careful descriptive catalogue of the whole number, would prove to be a work of the greatest utility to local archaeologists and historians.

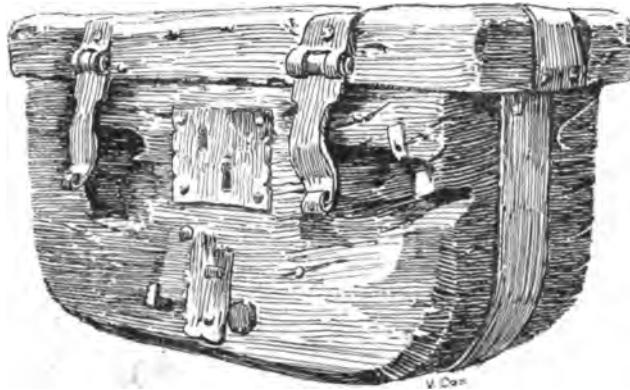
We have been led to make these remarks owing to the most excellent example set by Mr. Herbert George Fordham, of Odsey, Herts. Between the years 1901 and 1907, Mr. Fordham printed a most admirable and exhaustive *Descriptive Catalogue of Hertfordshire Maps, 1579-1900*. He

has since collected together these disjointed parts into a single volume, of which only a very limited edition has been privately printed. This volume, with full indexes and various illustrations, is the result of topographical research and study extending over ten years. The list of maps here set forth and fully described amounts to 148 original designs and as many as 244 distinct reprints. The book is a model of what such a work ought to be, and is simply invaluable to all students of the topography and antiquities of Hertfordshire. The imitation of Mr. Fordham's rare industry and scholarship in the same field in other counties will be the best way of showing our appreciation of his labours.

J. CHARLES COX.

ANCIENT ALMS BOX.

THIS drawing of a substantial old alms-box is taken from a photograph kindly supplied by Dom H. P. Feasey. The original is in the museum of St. Augustine's College, Ramsgate. The measurements are : length



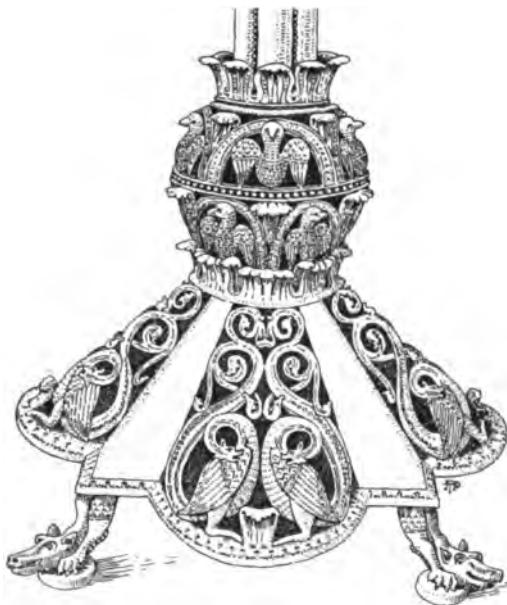
Ancient Alms Box.

16 $\frac{1}{2}$ ins., height 10 ins., and breadth 7 $\frac{1}{2}$ ins. The lid cover is a little larger. There are two interior receptacles cut out of the solid ; the small one is 4 $\frac{1}{2}$ ins. by 4 ins., and the large one 8 ins. by 4 $\frac{1}{2}$ ins.

THE SALAMANDER.

ALTHOUGH the fabulous beasts which so frequently figure in mediæval art and heraldry are sufficiently marked by their different attributes to distinguish between them so far that a Siren cannot be mistaken for a Centaur or a dragon for a griffin, they are not capable of such scientific arrangement as would suit the requirements of a Ray Lankester. But in a recent number of the RELIQUARY (vol. xiii., p. 217), a very clear and unmistakable description was given of the Salamander, that funny little beast which twists and wriggles through the sculpture and metal work

of the early Middle Ages and the MSS. of the earliest illuminators. Mr. Le Blanc Smith says that it had a pair of wings, only two legs, each with three toes, a head of a dragonsque form, and a tail knotted and fourchée ; and the slightest comparison of it with the four-legged and wingless *lacerta salamandra* will shew how far its creation is due to the imagination. Its appearance in romanesque and mediæval sculpture is very widespread ; in Normandy there is a typical example in the tympanum of a door-way in the church of Colleville, Calvados, where two are arranged affrontée, apparently feeding on a Tree of Life between them ; in Poitou it occurs in the remarkable west front of Notre Dame la Grande in Poitiers ; and further south in the church of S. Maurice, Vienne, in a frieze of inlay work round the triforium, their figures appear in various attitudes in a running



Pascal Candlestick, Bamberg Cathedral.

scroll-work. It forms by its graceful intervolutions the principal feature of the entwined ornaments of a so-called Saxon MS. in the Cottonian Library of the British Museum ; and it is almost universally found in early German bronzes and Dinanderies when they take the form of candlesticks. This subject is dealt with by P. A. Martin in the first series of the "Mélanges Archéologiques," who attributes the origin of the form to Scandinavian influence ; and Viollet-le-Duc, who repeats this in his "Mobilier," gives an illustration of an early pricket candlestick mounted on the back of a Salamander. Whether it was the symbolic appropriateness of the animal which early associated it with such utensils, or whether it was that its graceful form lent itself so well to the interlaced ornamentation of the early bronze work, may be uncertain ; but the frequency of

its appearance in such a connection is well known. It will be found round the sconce of the "Gloucester" candlestick; and we give herewith an illustration shewing these creatures arranged in pairs round the base of the famous Pascal candlestick, which was made for Herman the Dean of S. Michael about 1125, now standing in the Chapel of the Holy Nail in Banberg Cathedral.

Having regard to the fire-resisting, if not fire-loving, peculiarities which popular fancy and superstition attribute to the Salamander, its employment in the decoration of candlesticks, and even of fonts for the reasons suggested by Mr. Le Blanc Smith, appears to be peculiarly appropriate, so that, at first sight, it may seem in the nature of a quibble to hint that the sculptors did not intend to pourtray a Salamander at all, but only a dragon. The dragon of heraldry, however, is described as a winged monster having four legs, and as such it appears on the arms of the City of London, although the civic beasts are sometimes called griffins. But the truth seems to be that the dragon was always intended both to represent the serpent of the Fall and to symbolize the Evil One; and sculptors and draughtsmen, according to their individual taste, or the exigencies of their work, only gave it such distinguishing marks as would make its identity obvious. The number of its feet as determined by heralds was not accepted by the architects, and the most common form of it in use was that one originally derived from Scandinavian sources. The Serpent Fafnir, the slaying of which by Sigurd is sung of in the "Flateyjarbók," was a beast exactly like the one we have been describing, with two legs and two wings; and thus it is carved on the church door of Valthjofsstad Church in Iceland, and wrought in the metal work of the church door of Versås in Vestergötland. At the same time it must be mentioned that the great dragon of Constantinople, which now swings on the vane above the belfry of Ghent, has no legs at all.

But perhaps the best example to cite, in conclusion, is the piece of sculpture in the arcade of the west portals of Notre Dame in Paris, where S. Michael is shewn slaying the Evil One, who is represented in the guise of what has been described as a Salamander, but which is clearly intended to be neither more nor less than a Dragon.

J. TAVENOR-PERRY.

A GROUP OF STOUPS FROM GARSTANG.

WE have received from Mr. Arthur Breakell a photograph and description of some ancient stone vessels, or stoups, which have been found by him in the neighbourhood of Garstang. All these stoups, as might be expected, are dateless and free from inscription, and they are all formed from easily-worked freestone. Mr. Breakell tells us that he knows of upwards

of a dozen more in the same district, which do not appear in this plate. The largest of these here illustrated, in the centre of the picture, came from Cockersand Abbey. All the smaller ones here depicted were found near to the base of an old stone cross. A farmer of the district has told Mr. Breakell that his grandfather remembers them being used for holy



A Group of Garstang Stoups.

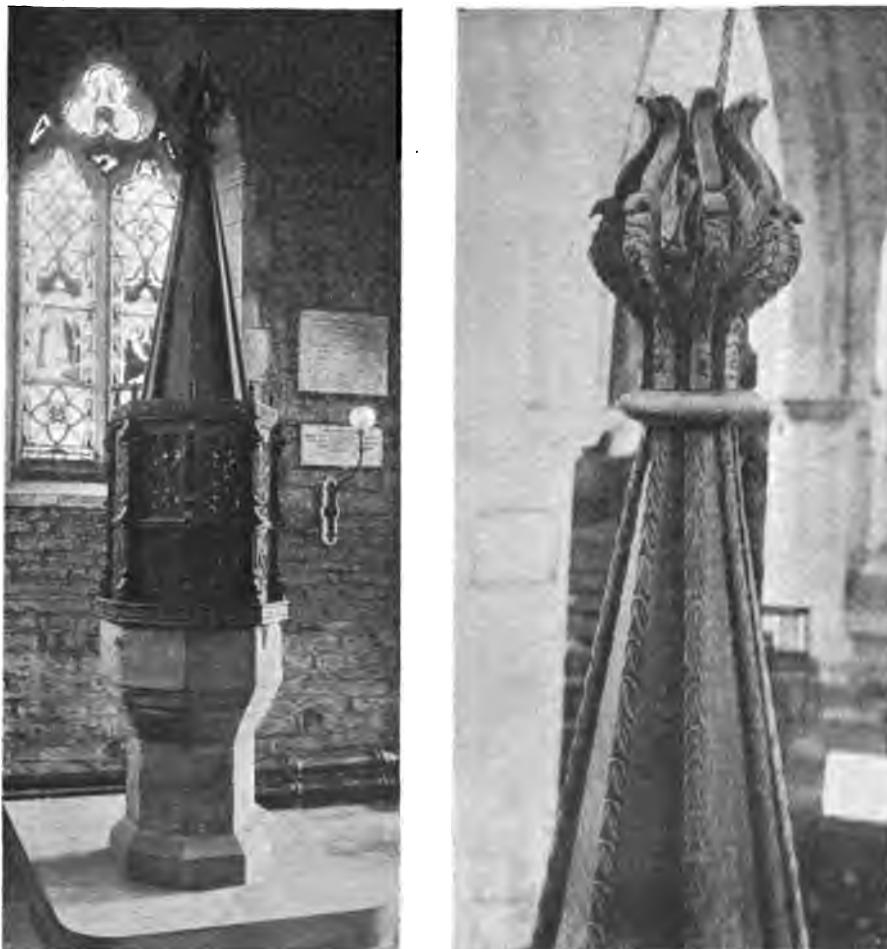
water at the time when funerals of those of the unreformed faith passed by, when they rested and prayed at each cross. This statement, however, does not necessarily prove that this was the use for which these vessels were designed. It is probable that the majority of them were merely domestic mortars.

AN ELIZABETHAN FONT COVER, METHLEY.

WE have received from the Venerable the Archdeacon of Richmond (Canon Armstrong Hall, late rector of Methley, Leeds) the excellent photographs here reproduced, giving details of the most remarkable and artistic font cover of the Elizabethan period in any English church. When Canon Hall entered upon the benefice of Methley ten years ago, the bowl of the font was in a poultry yard; the stem was used by a mason, at the other end of the parish, as a "banker," and the base

had disappeared altogether. Fortunately, however, there was a sketch of the old font extant, and its component parts were reconstructed with a new base, to take the place of a smug, characterless Victorian atrocity, enthroned beneath the fine canopy.

A particular interest attaches to the canopy, as the exact date of its good workmanship is known. In transcribing all the Methley wills to be



An Elizabethan Font Cover at Methley.

found in the York Probate Registry, Canon Hall came across the will of "Richard Webster, of Methley, printer," dated 23 January, 1584-5. The testator was buried on 1 March. He says:—"I give unto the makinge of a faire tabernacle and cov'r, to be made of faire timber to cov'r the foote (*sic*) or place of Baptising within the parish Church of Methelay, to be maid after the best manner, at the order and oversight

and appointment of Mr. Willm Lacie, Robt Laborne the younger, and of the parson of Methelay, the hole some of iijs. iiiid. to be paid by myne executors unto the handes of the Church Wardens of the parish Church of Methelay aforesaid."



Font at Methley.

The height of the octagonal font is 3 ft. 7 ins., and the diameter of the bowl is 2 ft. 6 ins. The height of the cover above the font is 8 ft. 2 ins.

FONT COVER AT SOMERLEYTON, SUFFOLK.

THE old church of Somerleyton, some five miles to the north-west of Lowestoft, was unhappily rebuilt by the late Sir Samuel Morton Peto, after a poor style, in 1854. Fortunately, however, certain

interesting details were preserved in the interior, notably a rood-screen with painted figure panels of saints in a fair state of preservation. The old font, of a usual East Anglian type with lions round the shaft, has been sadly rescraped. The font cover is of an exceptional and handsome design, of late Elizabethan or early



Font Cover at Somerleyton.

Jacobeans date. I am not aware that it has hitherto been figured, or has excited any particular attention. At any rate it is well worth illustrating. For the photograph I am much indebted to Mr. Aymer Vallance, F.S.A.

J. CHARLES COX.

FONT COVER NOW AT HATFIELD REGIS.

THE Rev. F. W. Galpin, vicar of Hatfield Regis (or Broad Oak), sends a photograph of an interesting and exceptional font cover, or rather the restored skeleton of a font cover, which now stands on the font of the church of Hatfield Regis. The font itself is a carefully executed copy of an old dilapidated late fourteenth century one which had stood for a

long time in a garden in an adjacent parish, and which was too frail for use. Mr. Galpin recently found this cover in the attic of a furniture dealer at Great Yarmouth. The dealer said it had been there for very many years, and he was inclined to think it had come from a church



Font Cover at Hatfield Regis.

near Bury St. Edmunds. Mr. Galpin had it carefully put together, and found that it exactly fitted the top of the Hatfield font, where it now stands. The width of the base is 2 ft. 10 ins., and the height 3 ft. 7 ins. It appears to be of late fourteenth century workmanship.

THE CIRCULAR BUILDING AT WEST THURROCH CHURCH, ESSEX.

THE tower of West Thurroch Church, which is largely composed of alternate bands of flint and rag-stone, stands out as a distinctly prominent feature as one passes it in the train between Purfleet and Grays. It is rather a fine piece of architecture, although one feels that there is a certain disproportion between its square, stately mass and the small church of which it forms a part.

Having heard that some remains of foundations of a circular "tower" still exist at the west end of the church, I recently took an opportunity of inspecting the whole building with some care. On being shown the circular foundations, I at once formed the opinion that they belonged, not to a tower, but to a circular nave. This must have had an external diameter of upwards of 30 feet, corresponding very nearly with the nave of Little Maplestead church, which we know formerly belonged to the Knights Hospitallers of St. John of Jerusalem. Another point of some importance is that, like Little Maplestead, West Thurroch once possessed a narrow chancel ending in an apse at the eastern end. This fact was discovered during the progress of recent restorations. Taking these two pieces of architectural evidence in connection with the fact that the Hospitallers once held the manor of Purfleet, there seems good reason to believe that West Thurroch once possessed a church of the Little Maplestead type, comprising a circular nave and a small chancel ending in an apse.

Whether the churches at West Thurroch and Little Maplestead were originally built by the Knights Templars, and (like the Templars' manor of Cressing) came afterwards into the possession of the Hospitallers, is not quite certain ; but it appears probable.

In any case this discovery at West Thurroch is of some archæological importance, and it seems desirable to put the fact on record.

The unusually massive tower which now stands within the circular foundations owes its size, in all likelihood, to the desire of the men who built it to emulate to some extent those who built the earlier circular nave.

GEORGE CLINCH.



Notices of New Books.

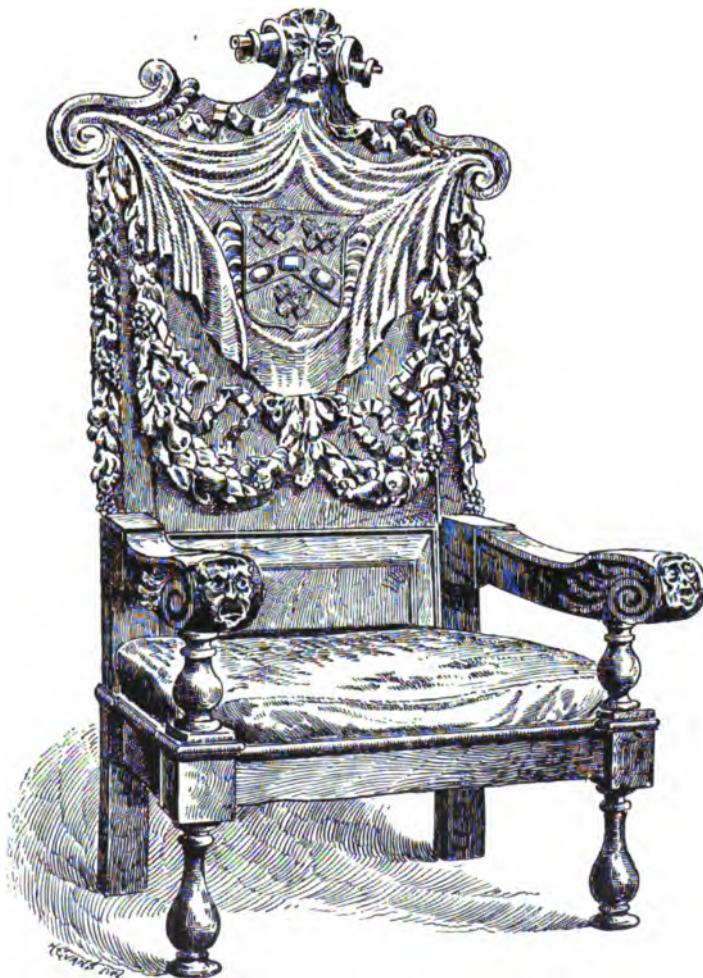
ILLUSTRATED HISTORY OF FURNITURE, by FREDERICK LITCHFIELD. Sixth Edition. Pp. xxii, 358; illustrations, 350. Price 15s. nett. (Truslove & Hanson.) There are few subjects upon which more books have been issued within the last ten or fifteen years than those which deal with old household furniture—either as to its general history or particular development during specific periods. Of such books it may be said, in the words that Martial applied to his own epigrams, that some are good, some are bad—but mostly moderate.

The work now under brief consideration may with confidence be placed in the first of these classes. We do not, as a rule, give more than a single sentence of notice to a second or later edition, but in this case Mr. Litchfield, in his sixth edition, has made so many and such valuable additions, as well as revisions, that the work is, comparatively speaking, a new one. It was our pleasure so long ago as 1892 to give a very cordial welcome to the first edition of this book, which at that time stood *facile princeps* among works of this description. So favourable was its general reception that a fifth edition was issued in 1903; but the present edition contains about one hundred additional illustrations, more than sixty of which are of full-page size.

The text, too, has been revised and not a little amplified. The chapters on the Renaissance and Jacobean periods have been strengthened by descriptions of certain notable examples hitherto omitted, as, for instance, at Hardwick Hall, the fine Elizabethan residence of the Duke of Devonshire, in East Derbyshire. The portion of the book relating to French furniture in the reigns of the three Louis has undergone careful revision, and numerous representative specimens from the Wallace Collection are now figured.

The chapter on English furniture of the eighteenth century, with accounts of the work achieved by the Chippendales, the Adams, Sheraton, and other less important designers or craftsmen, has been amplified in several particulars which have recently come to light, and a few fresh examples of this period, authenticated by careful research, are now illustrated.

The two first chapters on early historic furniture—Egyptian, Roman, Anglo-Saxon, and general mediæval work—are certainly capable of further improvement, both in text and illustration. It might be well, in the likely event of a further edition being demanded, for Mr. Litchfield to obtain the assistance of some well-read and capable antiquary. So far, however, as collectors are concerned, this volume will prove to be



Chair of the Brewers' Company. *Temp. Charles II.*

of the greatest value, and it only requires a modified amount of further improvement to make it equally satisfactory to the student or general reader. Among the new illustrations in this edition are a variety of most choice pieces of foreign craftsmanship. The coloured frontispiece is an admirably executed plate of a French secrétaire of marqueterie,

with Sèvres plaques and ormolu mounts; this invaluable example of combined ornamentation exquisitely blended is of the period of Louis XV.

The wealth of illustrations of English examples of different periods will probably prove to be the most appreciated part of this fine work. The Hall of the Brewers' Company in Addle Street, City, is handsomely decorated with carved oak of the time of Charles II.; the actual date, 1673, is over the doorway. The whole room is considered to be one of the best specimens in existence of the oak carving of that date. Of the Master's chair at the west end of the Hall an illustration is here



Chippendale Chairs.

given—"the shield-shaped back, the carved drapery, and the coat of arms are all characteristic features."

Among the various charming illustrations of the chapter which deals with English eighteenth century work, are a large selection of parlour chairs by Thomas Chippendale, of two of which we are able to give illustrations. It is well that this part of the book should be carefully studied by the less informed collectors or occasional purchasers of old furniture, for there are few periods which are nowadays more closely, though usually, somewhat coarsely, imitated, and boldly asserted to be originals.

"THE DOMESTIC ARCHITECTURE OF ENGLAND DURING THE TUDOR PERIOD," by THOMAS GARNER, Architect, and ARTHUR STRATTON, Architect. 1st part, 60 folio plates, 62 pp. of letterpress; price £2 2s. (B. T. Batsford). It is a pleasure to welcome the first part of this long announced noble and monumental work, originally designed by the late Mr. Garner and carried out with so much success by Mr. Arthur Stratton. The whole work is to be completed in three parts, each of which will contain 60 plates enclosed in strong portfolios. Orders can only be taken for the complete book, the full cost of which is six guineas.

It will be a surprise to many, even amongst those who consider themselves fairly well acquainted with England, to realise from such a work as this how splendidly our country was supplied with fine examples of domestic architecture during the ascendancy of the House of Tudor. A considerable number of those houses, illustrated in this grand series of plates, judging from the part that has now reached us, have never before been adequately treated, whilst others as fairly well known as Compton Winyates, Warwickshire, or Hengrave Hall, Suffolk, have now been worthily treated for the first time.

In order that subscribers may fully appreciate the scope and variety of this work, it has been thought advisable to include in Part I. the Introduction and the first thirty plates with their accompanying text, the remaining thirty plates (forming in all one-third of the book) being selected from the rest of the work, and including fifteen of the special series of forty-eight detail plates. These latter plates comprise carved stone panels from New Hall, Hengrave, Montacute, and Kingston Maurward; oriel windows from Crosby Place, Great Chalfield, South Wraxall, and Cerne Abbas; bay windows from Hampton Court, Lytes Cary, Brympton D'Evercley, Cowdray, and Horham Hall; chimney stacks from Preston, Bermondsey, East Barsham, Thornbury, Hampton Court, Compton Winyates, St. Osyth's Priory, and Thorpland; as well as panelling, chimney-pieces, ceilings, and internal doors from a variety of old houses.

The introduction to the whole work, which covers eighteen of these great pages, is a piece of comprehensive and thoroughly instructive writing, which can scarcely fail to give much information to not a few of even the best instructed of our architects or architectural students. The opening sentence gives the keynote to the whole of the work, and supplies the *raison d'être* of this great undertaking: "Beautiful and full of vitality as is the domestic architecture of the Tudor period, it is remarkable that the traditional work which then predominated throughout England should not hitherto have been adequately considered and illustrated. One of the chief reasons that makes this particular period of such supreme importance is that the house building is indigenous to the soil; it is as national as the name with which it is stamped; it breathes the restful yet vigorous spirit of the time that gave it birth, and, withal, is characterised by a self-contained homeliness redolent of the life and customs of the Englishman of the day, and impossible to be either originated or imitated by his Continental contemporaries."

The scale of the illustrations cannot be simply gauged by stating the number of the folio plates. For instance, the introduction has fourteen pictures or plans combined with the letterpress, and details are also given in the accounts of each historic house. It is also evident that much pains have been taken to secure accuracy in the concise outline stories of the fabrics illustrated. It would puzzle the most experienced antiquaries or topographical writers to find any flaws in the letterpress, which is more than can be said of many of the expensively illustrated architectural works.

Mr. Batsford, as publisher, is doubtless justified in believing that the improvement shown in the best domestic architecture of recent years is in part due to the

important folio works of Mr. Gotch and of Messrs. Belcher & Macartney, and in feeling confidence that this work "will be no less valuable to those who have the same purpose at heart, and to all who desire to possess adequate and artistic records of many of the most beautiful and typical of historic English homes."

Considerable progress has been made with the rest of this magnificent work, and it is expected that it will be completed early in 1909. We hope to draw further attention to it on a future occasion.

"**MEMORIALS OF OLD NORFOLK,**" edited by Rev. H. J. D. ASTLEY, M.A. and Litt.D. Pp. xiv, 348, illustrations 59; price 15s. (Bemrose & Sons Ltd.). Shortly before going to press we have received yet another of the volumes of this now famous series, and are sorry that the necessities of the case make this notice so brief and inadequate. Dr. Astley has secured, for the most part, a good array of contributors. These include, to name the more important, Dr. Bensley, F.S.A., who gives a good but all too brief account of the diocese and cathedral church of Norwich; the Rev. W. Hudson, F.S.A., who writes on Municipal Norwich and on the religious houses of the city; and Mr. E. Alfred Jones, the great expert on plate, who contributes a well illustrated article of first-rate value on the Civic Plate and Regalia of the Norfolk Boroughs. The editor is to be congratulated on his article on the Norman fonts of the County, several of the illustrations of which are most admirable, particularly those of Toftrees and Shernborne. That veteran writer on rood-screens, the Rev. G. W. Minns, F.S.A., has a good article on the old screens in which this county abounds, giving particular attention to Edingthorpe, of which there are two coloured plates. The best article in the volume is that of Mr. Charles E. Keyser, F.S.A., on the Norman doorways of Norfolk, which abounds with admirable photographic plates. The most original article in the book is that by the Rev. Dr. Cox, on a newly discovered chartulary of the Carmelites of King's Lynn. This did not come to light in time for use by Dr. Cox when he was writing on the religious houses of the county for Vol. II. of the *Victoria County History of Norfolk*. Its particular value consists in the fact that it is the only known chartulary of any English friary that is extant.

"**THE CHURCHES OF SHROPSHIRE,**" by Rev. D. H. S. CRANAGE, F.S.A. Pt. IX. The Hundreds of Prinhill and Oswestry (Hobson & Co., Wellington). The issue of this part completes the description of the Churches of Shropshire, with the exception of those in the town and liberties of Shrewsbury. The generally excellent character of Mr. Cranage's letterpress and illustrations has on several occasions been referred to in the pages of *THE RELIQUARY*, and this part fully sustains the repute which the work has attained. We hope to treat of the whole undertaking at greater length when its completion has been achieved.

"**MEDELTIDOMINNEN FRÅN ÖSTERGÖTLAND,**" utgifria af Otto Janse. Justus Cederquist, Stockholm. Pp. 180, illustrations 100; price 4s. We very strongly recommend this valuable series of beautiful illustrations of mediæval relics from East Gotland, arranged and briefly described by Dr. Janse, to antiquaries, and more especially to ecclesiologists. The plates are admirably executed, and the objects illustrated throw considerable light on similar matters in the British Isles. Among the more striking pictures of early art are five exceedingly rich examples of doors profusely decorated with ornamental ironwork; a series of circular fonts, corresponding to our Norman period; several crucifixes, a Pieta, and other small images; four beautiful altar triptychs; relic-shrines from the monastic church of Vadstena; a rich collection of early embroidered vestments, and various chalices and patens.

"**NUNBURNHOLME: ITS HISTORY AND ANTIQUITIES,**" by Rev. M. C. F. MORRIS, B.C.L., M.A. (Henry Frowde). Pp.viii, 312; illustrations 10; price 12s. 6d. net. This

is just one of those books which makes us regret the shortness of space available in *THE RELIQUARY* for literary notices. The Rev. F. O. Morris, of much well-deserved renown as a publishing naturalist, was rector of Nunburnholme from 1854 to 1893, and from that date up to the present time the rectory of this beautiful and interesting country parish of the East Riding has been held by his son, the author of the present work.

Mr. Morris, by an almost life-long residence on the edge of the Wolds, has become saturated with appreciative knowledge of the village, parish, and district. The book is admirably arranged ; it gives the story of the descent of the manor, a careful account of the small but interesting Norman church and its pre-Conquest church-yard cross, the tale of the rectors and the parish registers, the history of the small Benedictine nunnery which gave the affix to the place-name in early days, the field names with the story they have to tell, the dialect, which is still so strikingly Danish in many of its features, the village in Elizabethan days, a considerable variety of agricultural and family notes, and lists of the birds and flowers. The book is so thorough of its kind and, withal, so entertaining, that we have no hesitation in recommending it to those who have no particular connection in this part of Yorkshire. In short, it is just a model of what such a parish history should be.

"*THE CHARM OF THE ENGLISH VILLAGE*," by P. H. DITCHFIELD, M.A., illustrated by Sydney R. Jones (B. T. Batsford). Pp. 168, illustrations 115 ; price 7s. 6d. This unpretentious but delightful book thoroughly bears out its title, both in illustrations and letterpress. We are in entire agreement with Mr. Ditchfield when he states that "no country in the world can boast of possessing rural houses and villages which have half the charm and picturesqueness of our English cottages and hamlets." Is there any traveller of Continental experience who has not felt this on his return to England ? Such a book as this ought to enable us to appreciate still more the peaceful homely villages of our native land. These pages have nothing new to tell us, but they are written throughout in an easy attractive style, whilst the illustrations present to us an extraordinarily varied and happy selection of landscapes and details from all parts of the Kingdom. Just one or two of the pictures seem to have crept in by accident from some other work, as in the case of the gateway to Hurstmonceux Castle, Sussex. But, for the most part, the selections of general village views are most happy in their blendings of every variety of rural scenery. Thus in the opening chapter pictures are given of Weobley, Herefordshire, with its half-timbered and gabled houses ; of Farleigh Hungerford, Somerset, embowered in trees ; a cottage corner of Berrynarbor, Devon ; the little harbour of Porlock Weir, Somerset ; Stanton in the Peak and Stoney Middleton, Derbyshire ; the village street of Moreton Pinkney, Northants. ; views of Sutton Courtney, Watlington, and West Wycombe as examples of pretty villages in the Oxford diocese ; some charming cottages from Biddenden, Kent ; Selborne from the Hanger, a village of which we are never weary ; the church and clustering thatched cottages of Cavendish, Suffolk ; a stormy sunset at Ringwood, Hants ; and two village scenes from the Isle of Wight.

Other pictures and brief vivid descriptions centre round such subjects as the village church, manors and rectories, interiors of cottages, village gardens, inns, shops and mills, almshouses and grammar schools, barns and dovecotes, sundials and weathercocks.

In short, everything about this book—cover included—will tend to make those who are fortunate enough to possess it more appreciative of the peculiar charm of English village surroundings, which are still happily numerous, notwithstanding the ravages of railways and motor cars.

A RECORD OF ALL WORKS CONNECTED WITH HEXHAM ABBEY SINCE JANUARY, 1899, AND NOW IN PROGRESS, by the Rev. Canon SAVAGE and C. C. HODGES. Pp. x, 66, illustrations 46 plates ; price 5s. net, in cloth 7s. 6d. (J. Catterall & Co., Hexham). The only fault we have to find with this handsome quarto volume, embellished with so great a variety of admirable plates, is that the general title is somewhat misleading. The volume is, in reality, a thoroughly good record of the famous Abbey of Hexham, from its origin in 674 to 1907.

Although the primary object of this handsome publication is to further the good work of collecting funds for its necessary repair and restoration, the book is, in reality, a most desirable one to place on the shelf for permanent reference or enjoyment. The illustrations include various Anglo-Saxon graves and memorials on the north side of St. Wilfrid's nave, and also careful plates of the remarkable Roman inscribed stones which have been built into the foundations. Those who are interested in old church fittings will find full accounts of the Frith Stool, of the painted panels of the Bishops, of the painted mediæval pulpit, of the remarkable sedilia, of the fine range of oak stalls with their misere cords, and of the highly important rood-screen—"the best example in England of a closed wooden rood-screen remaining practically intact in a monastic church."

Considerable funds are still required for the due repair and sustentation of this ancient fabric, which is second to none in historic interest throughout the whole of England. Mr. Temple Moore is associated with Mr. Charles Clement Hodges, of Hexham, as joint architects for this important restoration. It is a pleasure to recommend most cordially this undertaking to the readers of THE RELIQUARY without any reserve. Every subscriber of two guineas and upwards is entitled to a free copy of this record volume.

"MEMORIALS OF OLD DERBYSHIRE," edited by Rev. Dr. Cox. Pp. xvi, 394, illustrations 87 ; price 15s. (Bemrose & Sons Ltd.). This book, as it is edited and partly written by the Editor of THE RELIQUARY, can only be noticed in this place after the most succinct fashion. It is certainly true to say that it is the most portly and the most lavishly illustrated of all the "Memorial volumes" of Messrs. Bemrose's attractive series. The longest and most original article is one of much merit on the "Rood-Screens and Lofts in Derbyshire Churches," by Mr. Aymer Vallance, F.S.A., illustrated by photographs from his own camera. Another highly interesting article is on "Old Country Life in the Seventeenth Century," by Sir G. R. Sitwell, Bart., F.S.A.

"ART IN ENGLAND DURING THE ELIZABETHAN AND STUART PERIODS," by AYMER VALLANCE (*Studio* Offices). Pp. 120, illustrations 10 in colour, 54 drawings ; price 5s. It is simply wonderful to be able to obtain so much thoroughly good and charming matter, both in letterpress and drawings, for so modest a sum. This special Spring number is certainly the best issued from the *Studio* Offices, but only a single paragraph can be afforded. Mr. Aymer Vallance treats with rare charm and with a thorough mastery of his subject on the exteriors and interiors, and on the furniture, textiles, and embroidery of the Elizabethan and Stuart periods ; whilst Mr. Malcolm C. Salaman adds a brief essay on the first century of English engraving. The wholly delightful wealth of illustration is after drawings by William Twopeny, Wilfrid Ball, H. P. Clifford, and E. Arthur Rowe.

"PROCEEDINGS OF SOCIETIES." Among the proceedings of archaeological societies that have reached us since our last issue, is Part 1, Vol. XIII. of the *Suffolk Institute of Archaeology and Natural History*. It is a good number, and the best article is an exhaustive paper by Miss Layard of the Anglo-Saxon Cemetery at Hadleigh Road,

Ipswich, which was under examination throughout the whole of 1906. The number of graves examined was 159; the male interments were, as usual, marked by the presence of arms, of which the spear head and the iron bars of the shield generally remained. The chief ornaments of the women were necklaces of beads. Among the rarer finds were four glass drinking cups, two of amber colour and two of pale blue. Other good papers are on the "Discovery of Roman Remains at Aldeburgh," and on "Suffolk Workers of Elizabethan Church Plate." *The Journal of the Association for the Preservation of the Memorials of the Dead, Ireland*, for 1897, proves what an admirable work is achieved by this society. Their journal ought to be in the hands of all who are interested in the genealogy, heraldry or general archaeology of Ireland. It continues to print inscriptions from tombstones and tablets from all parts of the island, with the illustrations of the more important ones. From the *Archaeological Institute of America* comes the valuable record volume (300 quarto pages, well illustrated) of Supplementary Papers of the American School of Classical Studies in Rome. This school is doing admirable and systematic work; Mr. G. H. Allen's article on "The Advancement of Officers in the Roman Army" is of exceptional interest and most ably worked out. *The Smithsonian Institute* (Bureau of American Ethnology) have just put forth a treatise on "Skeletal Remains," suggesting or attributed to early man in North America; it has twenty-one plates of skulls, as well as other illustrations, and cannot fail to be appreciated by anthropologists. In the May issue of *Man*, the monthly record of the Royal Anthropological Society, there is a somewhat belated, illustrated account, by Mr. R. A. Bullen, of two small implements of polished slate found in July, 1906, in the much-discussed "prehistoric burial ground" at Harlyn Bay. An extended notice of the invaluable annual volume of the *Society of Antiquaries, Scotland*, is held over.

MAGAZINES. We are unable, on this occasion, from lack of space, to do more than acknowledge the receipt from our contemporaries of the current issues of *The Studio*, *The Antiquary*, *The Treasury*, *The Month*, *The East Anglian*, and *The Bucks, Berks and Oxon Archaeological Journal*.

LIBRARY TABLE. Among smaller books and pamphlets that have come to hand are *The Early English Colonies* (Elliot Stock); *Sayings of the Wise* (Elliot Stock); *Animals in Art* (Bristol Art Gallery); *Prehistoric Remains from Lincolnshire*, by T. Sheppard (Hull Museum Publications); *West Twyford, Middlesex*, a skeleton parish history (Elliot Stock); *A Short History of Bow Church, Cheapside*, by Rev. A. W. Hutton, brief, but excellent of its kind and well illustrated (Elliot Stock); and *Tasso's Dutch Work*, by Henry Christon (Postal Literary Alliance).

Reviews or notices of the following new books are held over until our next issue.
SCREENS AND GALLERIES IN ENGLISH CHURCHES; AN INTRODUCTION TO THE STUDY OF ENGLISH FONTS; OLD COTTAGES AND FARMHOUSES IN SURREY; THE SAINTS' IN ART; and THE ROMAN CENTURIATION IN THE MIDDLESEX DISTRICT.

Items and Comments :

Antiquarian and Literary.

IT is with profound regret that we make record of the death, at the ripe age of 85, on 31st of May, of that most eminent antiquary and scientist SIR JOHN EVANS, K.C.B. Though not a university man, his attainments procured for him the well-deserved honours of D.C.L. Oxford, and LL.D. Cambridge, and many other minor distinctions. His knowledge of numismatics and of all that related to early man was colossal and of European reputation. His essays and papers in a great variety of archaeological and scientific journals were almost innumerable ; but his chief works were *The Coins of the British Empire*, *The Stone Implements of Great Britain*, and *The Bronze Implements of Great Britain and Ireland*. His kindness of heart, geniality of manner, and readiness to impart information, will also cause him to be much missed by very many, especially by those who had the privilege of knowing him in his prime. He was President of the Society of Antiquaries from 1885 to 1892, and was, probably, not only the most generally learned, but by far the most useful president who has ever held that office. When Sir John Evans's name was put forth for election to that distinguished position, it was at once realized that he was head and shoulders above his fellows, and there was none of that unhappy and marked difference of opinion which has characterized the last two elections.

THE antiquary among the pictures of the year finds far less subjects for adverse criticism in the ROYAL ACADEMY EXHIBITION of 1908 than was usually the case some twenty, or even ten, years ago. Far more attention is nowadays given to the correctness of historic details and costume than was formerly the case : anachronisms have ceased to be common amongst academicians and others. We no longer expect to find artists of repute depicting a knight in an amalgam of armour of three or four different periods, or a St. Cecilia playing an ancient instrument from music with round-headed notes. There is nothing to clash with historic accuracy in the crowded and effectively grouped canvas of "The Passing of Queen Eleanor," by Mr. Frank O. Salisbury, and the same may be remarked of the singularly vigorous and realistic picture of St. Cuthbert and the kneeling deputation by Mr. Robert Spence, depicting the scene when King Egfrid and Bishop Trumwin of the Picts sailed over to Farne, beseeching Cuthbert to quit his cell and accept the bishopric of Hexham.

There is, however, room left for fault-finding. "His father's sword soon he will wield," by Mr. J. C. Wimbush, is hopelessly erratic in its pronounced heraldic display. Lady Butler contributes a striking picture termed, "Homeward in the After-glow"—a Cistercian shepherd in mediæval England. It is a pity, however, that the shepherd is clad as a Cistercian monk. Such a duty would have been fulfilled by one of the *conversi*, or lay brethren ; moreover, the librarian would never have dared to allow a shepherd to take out with him to his work the well-bound volume under his arm. The few books of the Cistercian monastery could

only be studied in the carols of the cloister—no professed monk would have dared to wander about with one even within the precincts. There is a strange idea of the fitness of things in Mr. H. H. Gilchrist's "Pilgrims," with Archbishop Winchelsea at their head, near Canterbury; the Archbishop fully vested in gorgeous cope and mitre, and holding his pastoral staff, dismounts and kneels down in the muddy road so soon as distant Canterbury comes in sight. What warrant is there for assuming that this was the Prelate's riding dress? Once again, Mr. G. D. Leslie, R.A., supplies a picture of a gabled Tudor house, obviously drawn from an original old house with much skill. It is somewhat absurdly entitled "The Love-Letter," from an insignificant figure reading a letter in a small punt on the river or moat in the foreground. Attention, however, cannot fail to be chiefly drawn to the admirably rendered but unnamed house, and here we complain that heraldic glass is represented in the attic windows of the gables, and even in an outbuilding which is presumably a stable. It is in the highest degree improbable that such windows were heraldically glazed even in the palmiest days of Tudor wealth and display. In connection with old buildings, it may be remarked that Mr. G. A. Storey, A.R.A., supplies a charming illustration of that picturesque moated Tudor house of Hever Castle.

Apart from subjects that particularly appeal to the antiquary or historical student—amongst which Mr. Ernest Croft's "Surrender of York" takes a high place—the picture show of 1908 is chiefly memorable for the large number of effective English landscapes and sea pieces, and for the unusual ugliness of not a few of those who sat for their portraits.

THE BURLINGTON FINE ARTS CLUB have never produced a more attractive or valuable exhibition than that which is now gathered together in their rooms at Savile Row. The collection remains open until July 19th, and we strongly urge those who have not yet visited it to obtain an order of admission from one of the members. All who are interested in illuminated manuscripts and early printing owe a debt of gratitude to the Club for bringing together so fine an exhibition and to Mr. Cockerell for his arrangement and catalogue. Many of the masterpieces of the art of illumination of every school and age are here on view, whilst the finest examples of English workmanship (of which no fewer than eighty are shown) more particularly predominate. In the first place may be noticed that gem of the whole collection, which so rarely leaves Chatsworth, the ninth century Benedictional of Ethelwold, lent by the Duke of Devonshire. Here, too, are the Hereford Gospels, the two Durham lives of St. Cuthbert, the Bede from St. John's College, and the Hereford St. Chrysostom. Another case has a fine series of English Psalters, chiefly of the thirteenth century; but the most valuable, namely, the York Psalter, from the Hunter Library at Glasgow, is of the previous century. Several Bestiaries and Apocalypses are exceedingly curious, whilst the small collection of English Bibles show wonderful detail and much beauty.

Among the many admirable improvements which have recently taken place in the arrangement and general administration of the galleries of the British Museum, few are more noticeable than those which have been accomplished in the Mediæval Room. During the course of last year, a most excellent GUIDE TO THE MEDIÆVAL ROOM, with 14 plates and 194 illustrations, was printed by order of the Trustees. It can be obtained at the modest price of eighteen-pence. It is not nearly as well known as it deserves, and without doubt ought to be in the possession of everyone who lays any claim to a knowledge of mediæval antiquities, or who may wish to gain some understanding on this many branched subject. For the most part the

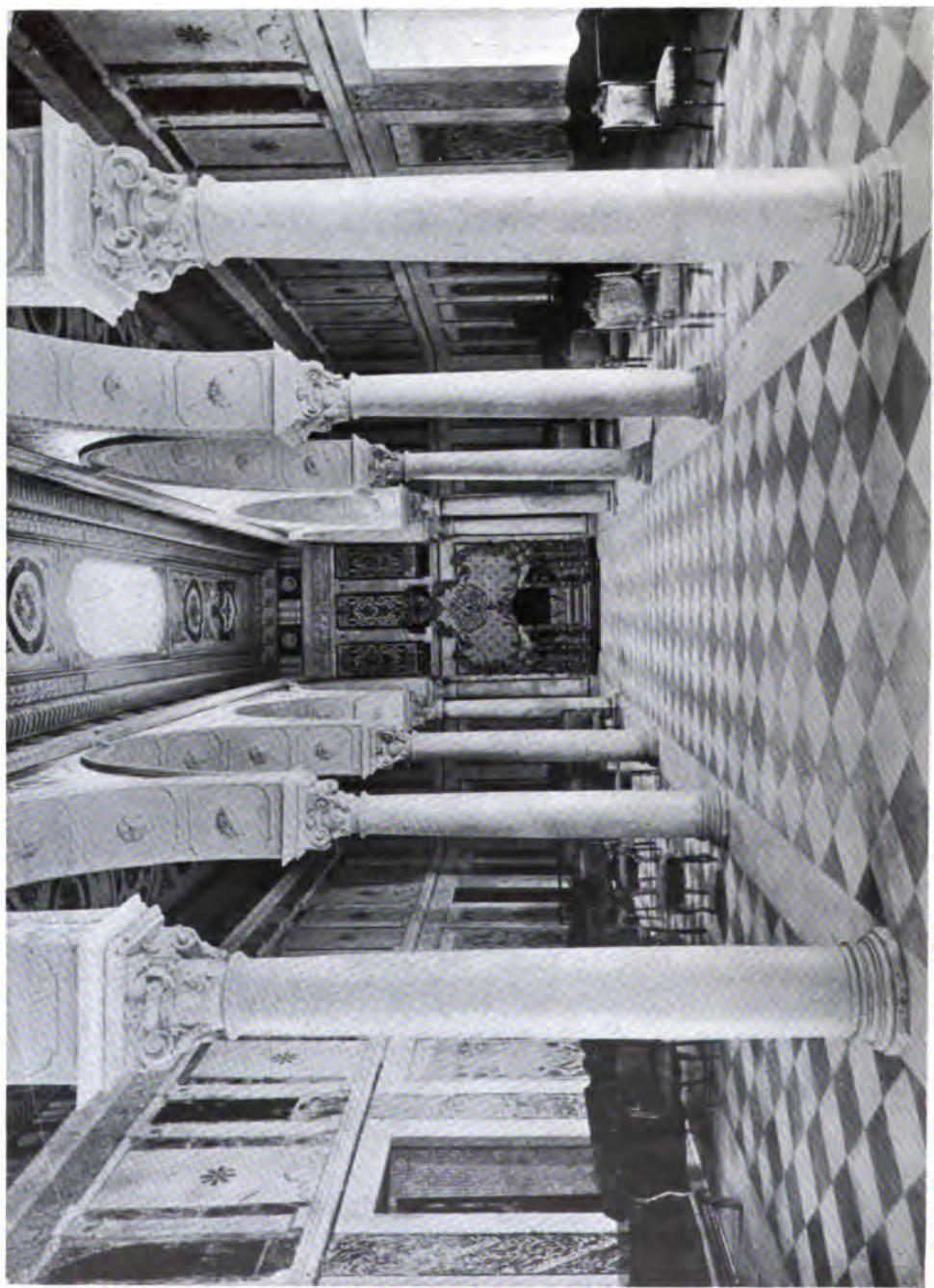
letterpress gives well condensed and thoroughly reliable information. There are, however, just a few notable exceptions which mostly occur in connection with ecclesiology. It would be well if the authorities procured the revising assistance of an expert in these matters before another edition is issued. As an instance of what we mean, a single example may be cited. Under the head of cruets it is stated that :—" In the English Church after the Reformation cruets were superseded by flagons, the earliest examples dating from the time of Elizabeth." This is quite correct ; but someone, with little knowledge, chose to add :—" one flagon would now have been sufficient, but they were commonly made in pairs." Had the writer been acquainted with his subject he would not have made such an altogether uncalled-for comment. Flagons were made in pairs for the simple reason that water was required at the altar as well as wine in post-Reformation days. Of this we have the most unqualified evidence in the case of Archbishops Laud and Sancroft, and of Bishops Andrewes, Cosin, and Field, &c. Moreover, the post-Reformation use of several of our leading bishops distinctly authorised the ceremonial ablution of the priest's hands before the celebration.

A most masterly Italian architectural work has recently been completed, in two fine volumes, admirably printed and profusely illustrated. It is entitled *Le Origin della Architettura Lombarda, edelle sue principali derivazian nei Paesi d'Olra Alpe.* The author, G. T. Rivoria, certainly knows England and her architecture remarkably well. Among the wealth of beautiful illustrations, which are actually 1,129 in number, a very large proportion are English. There is no single English work which contains a tenth part of the pictures descriptive of the architecture of our pre-Norman churches ; not a single example of any importance is missing. It is a most notable and valuable work.

The CANTERBURY AND YORK SOCIETY continue to do admirable service to the cause of Church and National History by their printing of episcopal registers. The comparatively small list of subscribers is a great discredit to our scholars and to our libraries. These old registers simply abound in invaluable contemporary facts, not a few of which are but little known. The last part completes the rolls of Bishop Hugh de Welles, of Lincoln (1209-1235). Other recent issues have been the first parts of the registers of Bishop Orleton, of Hereford (1317-1327), and of Archbishop Parker (1559-1576). Subscribers' names can be sent to the Hon. Secretaries, 124, Chancery Lane, W.C.

IN connection with the great Franco-British Exhibition, much attention has been drawn to THE OLD TUDOR HOUSE from Ipswich re-erected in the grounds. It is, of course, highly deplorable that it was ever moved from its original site, but, apart from that, it is to be regretted that the eminent firm of dealers in antique furniture to whom the house belongs did not procure some competent person to describe it for them. Both the small book and the card distributed by the firm name it as "originally erected in the days of Queen Elizabeth, A.D. 1563." So far as the greater part of the work of this house as now put together is concerned, the date is clearly about fifty years earlier ; the dated doorway is obviously later than most of the fabric and appears to be an insertion. It is due to the Official Guide, issued by Messrs. Bemrose, the official printers to the Exhibition, to state that this house is therein properly referred to the reign of Henry VIII.





Hall in Palace of Bardo, Tunis, Built of marbles from Carthage.



The Reliquary

&

Illustrated Archæologist.

OCTOBER, 1908.

Grotesques.



From the Grotesque Alphabet of 1464.
British Museum.

In a cabinet of natural history we become sensible of a certain occult recognition and sympathy in regard to the most bizarre forms of beast, fish, and insect"—thus Emerson in his *Orations, Lectures and Essays*.

Who has not been startled upon visiting some old-world structure—cathedral, abbey, or monastery—by the sudden appearance of some uncanny sculptured visage leering at the visitor from some point of vantage upon the building, surprising in its apparent incongruity. This

is the visible expression of the mediæval builder's sense of a principle which prevails throughout the whole range of nature and of art, and which we designate by the name of grotesque, a word originally derived from that peculiar form of painted

decoration (*grotteschi*) which is found in the caves and grottoes of ancient Rome, and now applied to anything which is unusually fantastic, extravagant, incongruous, or bizarre.

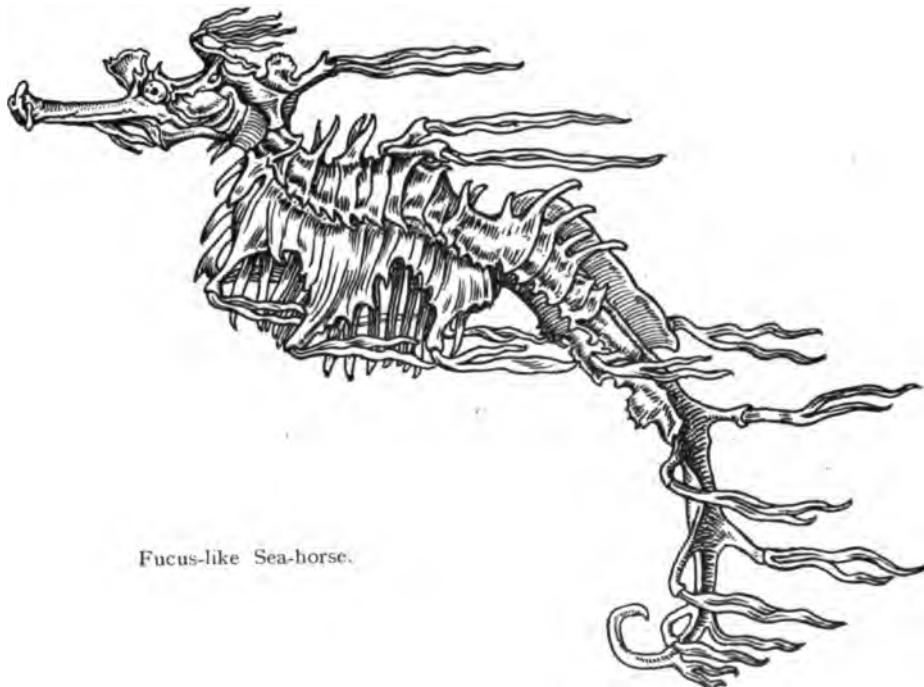
Sir Thomas Browne (1643, author of the *Religio Medici*) boldly



Grotesque Insects.

affirms that there are no grotesques in nature, an assertion with which Dr. Johnson seems disposed to agree. Are there not, however? Is it not possible to trace in nature's handiwork a similar spirit of sportive whimsicality as appears in all ages in

the productions and imaginings of her masterpiece, man? What shall we say to such extraordinary insects as are figured in the accompanying illustrations, which are taken from *The Naturalists' Library* (Jardine), and which are described in that admirable work: "Of all nature's works amongst the insect tribes, this family (*centrotus*) is the most remarkable for the grotesque and extraordinary forms the species exhibit, the thorax being produced in the shape of horns of the most whimsical figures in various directions—sometimes projecting over the head like a helmet, at others forming a tail which looks quite artificial, and again assuming the character of ears or the horns of animals."



Fucus-like Sea-horse.

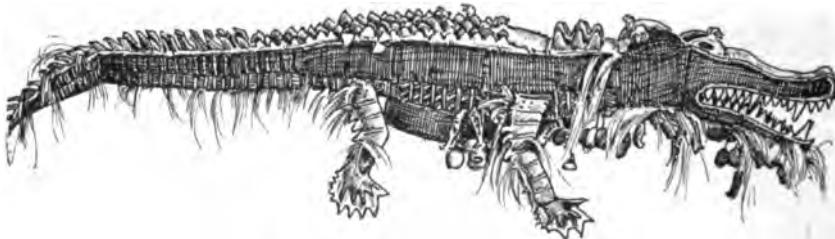
Or, to pursue this portion of the subject further, let us consider for a moment the extraordinary creature figured here (fucus-like sea-horse), and see if it does not come within the definition of the grotesque as we now understand the term.

Or consider the models of deep-sea fishes recently added to the Natural History Museum at South Kensington. Or, as an illustration from the vegetable kingdom, take the ludicrously fantastic and comparatively well-known man orchis, which is indigenous to these islands.

Even in the "human product" it would be difficult to imagine anything more grotesque than such features as those of Julia Pastrana, the hairy woman of Mexico, figured in the *Zeitschrift für Ethnologie*, Berlin, vol. viii., or those of the hairy tribes of Mandalay.

It will thus be seen that there *does* exist in nature, and in each of the great divisions of nature, a certain tendency to grimace, to indulge in sport; an apparent satisfaction in extravagance, to play antics, so to speak, which tendency has found its echo—its natural spontaneous expression—in the art of all ages and countries.

Among savage tribes we naturally expect to find this element of the grotesque, although, savage ornament being largely made up of abstract forms, and the human figure and animals playing a secondary part, the grotesque is perhaps less in evidence than one might have supposed.



Tortoiseshell Mask, 7 ft. long. Torres Strait. British Museum.

In the art of the Eastern nations of India, China, and Japan the grotesque plays an important part, both in their representations of mythical beings and fabulous monsters, and also, in many instances, in their characterisation of the human figure.

In the well-known winged lion of St. Mark at Venice we have an example of an entirely noble and impressive grotesque. The head only is Eastern, the rest of the animal being Italian, entirely different in character, and vastly inferior.

In the bewildering interlacements of Celtic illumination we again find the grotesque largely in evidence; figures of serpents, lizards, birds, and nondescript animals are elongated in their different parts so as to form a complicated coil of pattern, while the human form is seen in weird figures whose bodies are entangled with those of animals, also elongated in absolutely inextricable coils.

Scandinavian wood-carvings also partake of the same character, and are conceived upon the same principle of elaborate interlacement. The decorative effect of these designs is extremely rich and beautiful, and they entirely conform to the universally recognised and well-defined laws of even distribution and contrast.

It is, however, during the Gothic period we find that grim, sardonic humour which we more directly associate with the word grotesque established as an almost universal principle. The



Mask. New Caledonia.
British Museum.



Charm fixed to prow of a Canoe.
Solomon Islands.



Charm for a Canoe.
New Caledonia.

various details of Gothic architecture—of capital, corbel, boss, gargoyle—are seized by the sculptor as opportunities for the display of his fantastic fancy. There is a remarkable series of ornamental bosses at Wells, formed by faces writhing under the attacks of numerous dragons, which are seizing upon the lips and cheeks of their victims. The well-known “devil” of Notre Dame looks out and leers upon the city with lolling tongue and sardonic visage;¹ strange heads, making hideous grimaces,

¹ See Frontispiece to vol. iii. *Reliquary and Illustrated Archaeologist* (1907).

appear at unexpected places, the very persistence of this character or quality amply demonstrating the fact that the mediæval artist appreciated to the full the value of the grotesque as an ornamental expression, and as a means of providing that note of contrast which the completeness of a work of art necessitates and demands.

The Grotesque Alphabet of 1464 (British Museum), of which the Museum has issued an excellent facsimile, is not so much a striving after monsters and unfamiliar forms and character as

a whimsical arrangement of the figures forming the different letters.

The alphabet remains one of the finest examples of the art of wood engraving in the fifteenth century. The figures are extremely spirited, the draperies designed and drawn with exceptional knowledge and grasp of style. Several versions of this remarkable production exist—an inferior wood-cut alphabet at Basle (more complete, however, than the British Museum version), an engraved alphabet on copper in the Pinacoteca at Bologna by the Master of the Bandérolles, and a pen-and-ink version, together with wood-cut



Gargoyle. Musée de Cluny.

reproductions, in the Bagford collection, all evidently copies from the British Museum original, which is by far the finest. John Bagford was a shoemaker with a rage for collecting, who issued, in 1707, proposals for a history of printing; the copies here referred to were evidently intended to form part of the illustrations for his projected work.

It would naturally follow that this sense of the grotesque, this delight in the unusual and the bizarre, which we have found so evident in nature, and so general in the art of widely different countries and periods, should also assert itself from time to time

in the works of the greater artists. Leonardo da Vinci is a case in point. It was the habit and whim of this extraordinary personality to create extravagant facial deformities, founded upon the likeness of various persons with whom he came in contact, and arrived at by means of the principle of "development"—by an exaggeration of one feature at the expense of another. Many of these seem to be formed upon one model—a man with a curious flabby, fleshy, or skinny development underneath the chin, and who seems to have been a favourite subject with Leonardo, since he executed several beautiful drawings of him. The same type also occurs in several of the heads of the Apostles in the "Last Supper." This man was evidently a well-known artists' model, as there exists also a slight study of the same head by Raphael in the Oxford collection.

Jacques Callot was born at Nancy in 1592. He was descended from a noble Burgundian family, and was originally destined for the Church, but left his parental home early and secretly in order to study art in Italy. His reputation was great among his contemporaries and his name justly respected as one of the most illustrious in the history of French art. He produced a number of whimsical caprices which are full of inventive fancy, and are characterised by a keen perception of style. The elaborate etching of the Temptation of St. Anthony is among the more important of this master's works. The Saint is discovered in an archway underneath an elaborate architectural composition, and tormented by devils, demons, dragons, and every conceivable description of fantastic monsters. Above, hovering in the air, is a Brobdignagian demon, who vomits innumerable demons. Other demons



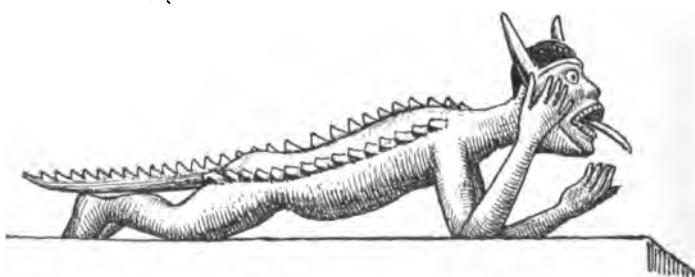
The Temptation of St. Anthony. Salvator Rosa.

scattered about the composition are engaged in a variety of fiendish occupations. The treatment of this plate recalls the well-known version of the same subject by Martin Schongauer; indeed, this subject of the Temptation of St. Anthony appears to have been a favourite one with the artists of the fifteenth and sixteenth centuries for the display of their inventive fancy. Nicholas Cochin, who was, like Callot, a Frenchman, produced two versions in the early part of the seventeenth century. Salvator Rosa, also, treated the subject in a fantastic manner. The Saint is crouching upon the ground exorcising a grim and fantastic demon, who is straddling over him with fearful visage and diabolical intent.

Grotesques may be said to be beauty's discords; they fill a place in the general economy of nature. Without them what we regard as abstract beauty would pall upon us and become a monotony. The line of beauty is a sweet satisfaction to our senses—it delights and comforts us; but there is also a place for the jagged and crooked, the surprising and the unexpected.

There is a rebel spirit of opposition in human nature which asserts itself even amidst the most impressive surroundings and upon the most grave occasions, as Charles Lamb is said to have never attended a funeral without feeling an overpowering desire to laugh. The stormy *ritornell* which marks the opening and close of the last of the second series of bagatelles which Beethoven wrote for the piano, which series represents, perhaps, the highest point of his achievement in this branch of his art, would seem to be of the nature of a grotesque—a laugh, an off-hand dismissal, as if he were half ashamed of having been betrayed into deep and tender feeling and wished to restore the balance of qualities—to lure us back again from the ideal of tenderest emotion to the realities of everyday life.

G. WOOLLIS CROFT RHEAD.



Nicobar Islands. British Museum.

The Alaoui Museum, Tunis.

*Some of the Illustrations are reproduced by permission of
M. P. Gauckler.*

THE Palace of the Bardo is practically disappearing. It was formerly a series of palaces grouped together and surrounded by a fortified wall. All that now remains is used as a museum, with the exception of a few halls, which the Bey occupies very occasionally; these, especially the Mahkama, or Hall of Justice, are decorated with marbles and columns from the ruins of Carthage (see *frontispiece*); and just as the ancient city was destroyed and looted to build the Bardo and other old buildings in Tunis, so the Bey's winter residence has been destroyed in recent years to construct the new port. But the hareem remains, a gem of Arab architecture. The vestibule leading to the women's apartments is especially beautiful. It is an octagon building with recesses between four doorways; each recess has a semi-dome. Above is a space leading to the cupola, the whole being ornamented with *nuksh hadida*, Arabesque plaster work (fig. 1). The stucco is tinted a delicate cream white, the curtains of the doorways are golden coloured satin, the pavement is mosaic. In each recess some very beautiful fragments of sculpture from Carthage have been placed—fit furniture for this elegant and graceful Arab hall, which, in the opinion of many persons, is as noble a building as the Alhambra.

The objects which formed the nucleus of the present collection were in the possession of Mohammed, the son of Mustapha Khaznadur; but when revolutionary trouble came upon the city the collection was dispersed. Several portions were sent to Paris, to the Louvre, having been found in 1881 in the basement of the Dar-el-Bey palace by a French official; others were placed temporarily in the garden of the Residency. These, in 1884, were rescued by M. R. la Blanchère, who was charged by the Ministère

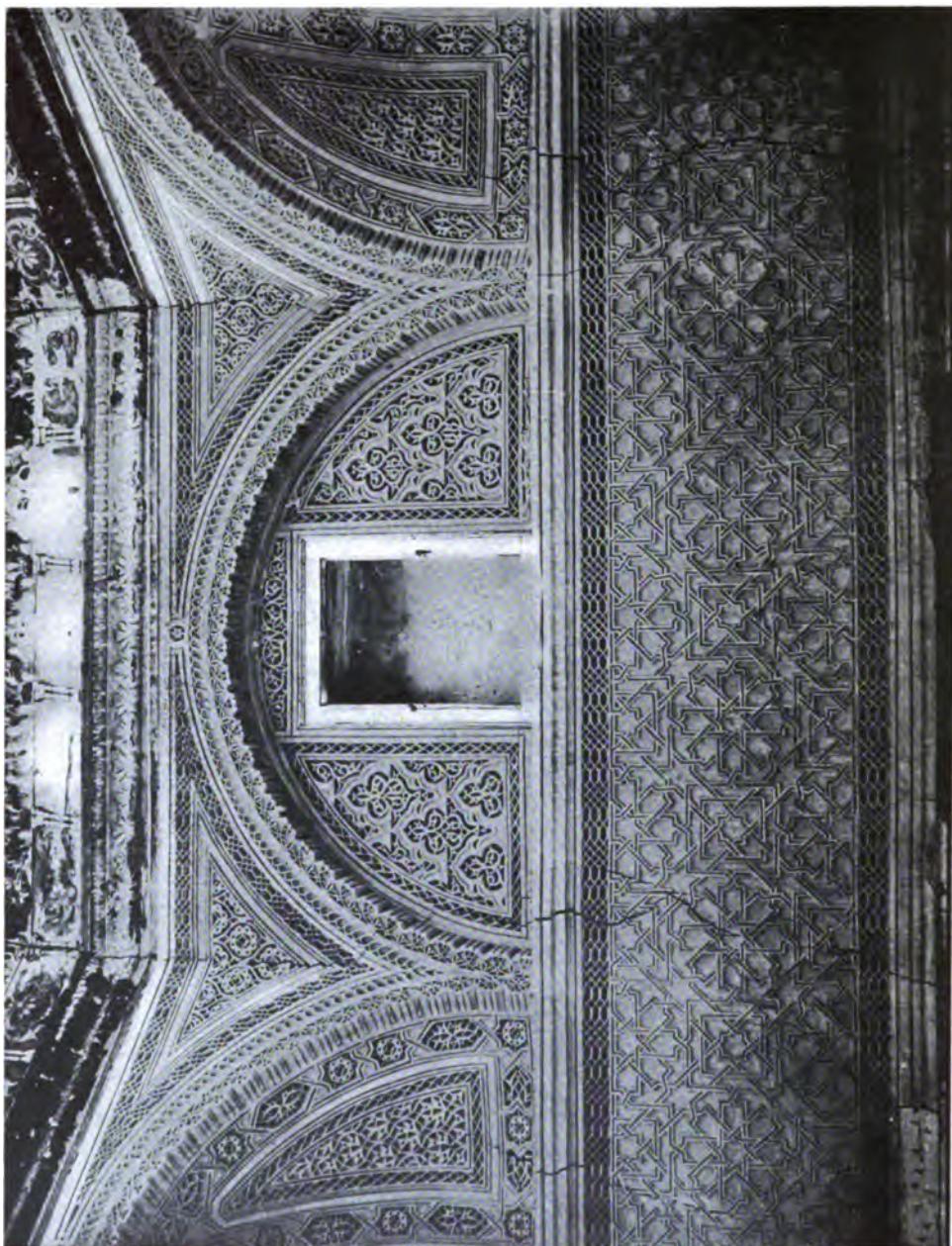


Fig. 1.—Arab Stuccowork. Part of the Bardo Palace, Tunis.

de l'Instruction Publique with the organisation of a museum. The next step was to find some building in which to build up this archæological collection, and, possibly, nothing could have been

better suited to become a museum than the hareem of the Bardo.

It had been abandoned in 1859, but its richly decorated apartments were completely fitted to contain the kind of objects which were to be placed in them. Naturally, the palace required much reparation ; the roof let in the rain, with the result that plaques of faience had fallen from the walls, and the beautiful plaster work had in many places disappeared ; windows were broken and grass grew in the halls. It was a home for birds, whose nests were abundant ; but it was capable of renovation, and when re-opened was named after the reigning Bey, Musée Ali-Bey, or Musée Alaoui.

Commencing with the remains of the collection of Mohammed Khaznadjar, the museum soon became a resting place for the various fragments found all over the country. Archæological societies, explorers, officers of the army of occupation, engineers, and others contributed, and the richness of the collection attracted all persons interested in sculpture, mosaics, inscriptions, or pottery.

In 1886 and 1887, during some excavations made by a regiment of Rifles, the lower part of a villa was discovered paved with a magnificent mosaic, 137 square mètres in size ; and about the same time some workmen engaged in repairing the road from Tunis to Kef, struck with their spades a sanctuary dedicated to Baal-Saturn, containing nearly three hundred ex-votos. This deity was much venerated at Tunis, and there are still the remains of an altar, dedicated to him, upon the summit of Jebel Bou-Kornain, which overlooks the plain, the lakes, and the gulf.

These treasures and many others have been located in the Alaoui Museum, under the fostering care of the learned Director, Monsieur P. Gauckler. The large hall with its aisles measures 19 mètres by 16 mètres. It is very lofty and terminates in a cupola painted and gilt in exquisite taste. The centre is occupied by a magnificent pavement found at Susa (Hadrumete), the Cortège de Neptune, exquisite both in design and colour. The central medallion represents the sea-god in his chariot. Surrounding this are fifty-six smaller medallions of the gods and goddesses and their attendant sea monsters, ridden by Tritons, Sirens, and Nereids, composing the *cortège*, each design being framed with a garland of foliage, and no two being alike. The Salle de Musique is decorated with painted and gilt panels of Arabesques, after the manner of *Vernis Martin*.

The museum is exceedingly rich in mosaic pavements, large and small. A timber ship unloading is interesting as an example



Entrance to the Palace of the Bardo, Tunis.

of a Carthaginian vessel, with a prow of the form of a modern battleship ; the mast rises from the bows upon a hinge. The cargo is evidently timber, which is being weighed upon the shore.

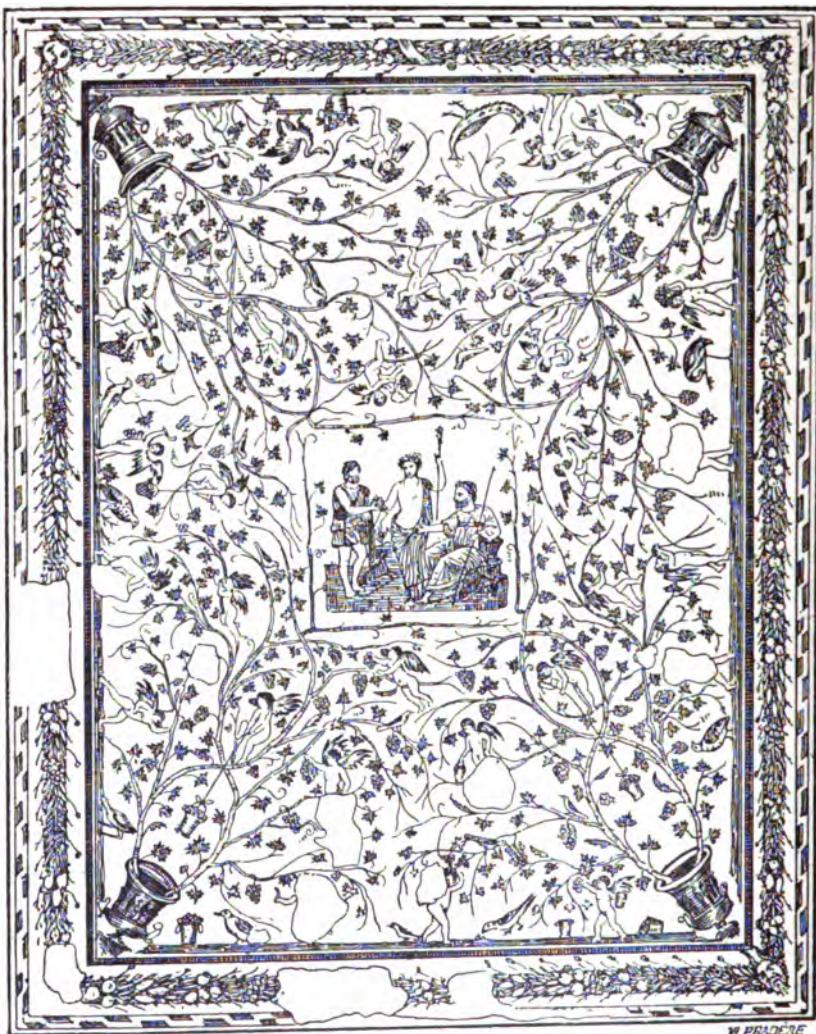
The three semi-circular pavements, representing the house and domains of a rich inhabitant of Hadrumete, give us a notion of contemporary architecture. The house is large with a roofed loggia connecting the two turrets, a stream flows in front, and trees surround the dwelling. Note the variety of the birds; on the left is a drake gobbling an eel which he has found in the stream, next him and on the right are geese enjoying a vegetable or fruit diet not unlike a pomegranate, above are partridges and pheasants. The farm has an open colonnade and steps going up to the loft. A woman with a spindle sits minding the sheep and a horse, which is suggestive of the breed used by the Paris Omnibus Company of the present day. The farm buildings and barns are surrounded by trees of exactly the pattern so familiar to modern children in Noah's arks and boxes of wooden farms. Among the birds are quails, a pheasant, a duck, a goose, and a partridge. From these pavements a very fair idea may be gathered of country life in North Africa in Carthaginian and Roman times.

A large pavement, 5 m. 60 c. by 4 m. 35 c., which was found at Oudna, and dates back to the second century A.D., represents in the central medallion Dionysos presenting a vine to Ikarios, King of Attica. Round this the plant trails from vases in each corner, and in among the bunches of grapes are twenty-four little cupids busying themselves in cutting, picking, and carrying the fruit in baskets, while various birds—peacocks, quails, a stork or flamingo (possibly a pelican) and smaller birds—are sitting in contemplation upon the branches.

The vigorous hunting scene records the names of two greyhounds which are chasing a hare and a fox.

Nothing is lacking in the pavement of the atrium of a farm or country house. We see in the *impluvium* the house, the *gourbi*, the water trough, the well with the buckets out of which a horse drinks; also a yoke of oxen and a flock of sheep which are in front of the house. A sportsman, who is spearing a wild boar, holds a large hound in leash. On the other side a goat is being milked. Orpheus is playing a pipe, as we see the Algerian shepherds doing when we wander about the country. The three horsemen galloping away from the gentle lion seem unnecessarily frightened. At the left corner are quails apparently being netted or walking into a decoy.

The interest of this mosaic consists in the similarity of the details of pastoral life in ancient Carthage and modern Algeria. The *shedout* and the well are identical with those now in use, so is the pack ass with panniers, and the manner of using the spear



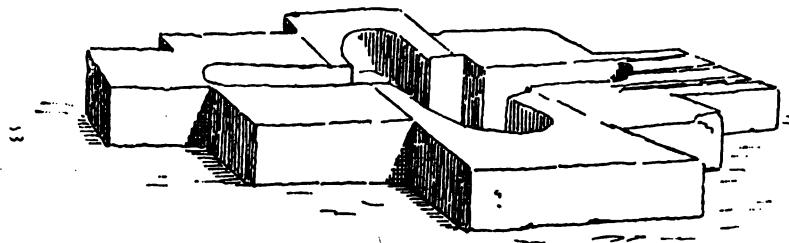
Mosaic Pavement from Oudna. Second century A.D.

(under-hand) by the man attacking a leopard or tiger is the same as now employed by the modern Arab. The sheep and goats (one is being milked) are of the kind now seen in the country; but it is noteworthy that some of the single animals in the border

ornament appear to be the oryx (with very long horns), a kind of antelope or gazelle common in the Soudan at the present time, but not to be found farther north. The hunting of the oryx in the border is apparently accomplished by panthers.

A large baptismal font for immersion was found in the ruins of a basilica in the island of Djerba. It is in the form of a cross, 3 m. 15 c. by 3 m. 20 c., and has steps to descend into the water; it is only one foot above ground. A circular granite *betylē*, or sacred stone, is curious in having a human face with the ears of a quadruped. Many of these Carthaginian stones have been excavated, but, so far, this is the only one with an inscription in Punic letters.

The Carthaginian sculpture was not always coarse and rude, as we know by the Priest and Priestess found some time ago, but it did not always rise to the exquisite beauty of modelling which



Baptismal Font from Djerba.

the sculptor of these superb reliefs achieved. In the Alaoui Museum there is a mask with an astonishing amount of character displayed in the man's face; nor is the head of a horse less characteristic, nor less well modelled.

The collection of pottery is unique, and we are constantly reminded of some modern vessel which is almost a facsimile of the ancient ones—as, for instance, the round bowl perforated with holes which is still used for cooking *couscous*, the Arab's favourite dish, and an upright pot which looks like the French *fourneau* of the cooks of small means.

The ancient buildings of Carthage seem to have been lined with slabs or tiles in terra-cotta, red and grey. Many have been discovered *in situ* on the walls of tombs and basilicas of the fifth century at Carthage, Béja, Bou-Ficha, Hadjeb-el Aïoun, and Kasrin. They are about 25 c. by 28 c. upon the front, and 2 c. or 3 c. in thickness. They are mostly ornamented with figure

subjects taken from the Old Testament or the Gospels ; some of them are entirely coloured, but the greater part are simply touched here and there with brown or red paint applied with a brush when the clay was soft. On the backs the marks of the potter, generally crossed lines, seem to have been made by the finger or thumb.

In North Africa, as elsewhere, the decadence of art was simultaneous with the rise of the Christian faith, and whereas many of the early Punic sculptures were beautifully modelled, these early Christian slabs are rude and coarse in execution, especially those which bear designs of the human figure. Most of the subjects are taken from the Bible, or symbolize some article of faith.



Courtyard of the Bardo Palace, Tunis.

The pottery found in the earliest excavations at Carthage (1885) is purely Greek in form, made in a fine light clay of bistre colour, and decorated with zones of geometrical patterns and animals in brown or black. They were probably imported from Greece or from one of her colonies, but with these Corinthian specimens of the potter's art were Punic vases of the same period (sixth or seventh century B.C.), the most ancient period of that art. They present various forms, many—especially Carthaginian in character—made of common red or yellow clay, well fired, with dashes of red, brown, or black paint.

The pottery of the Neo-Punic period, possibly the third century B.C., presents many forms of the modern Tunisian and Algerian vessels of domestic use. Some of them bear inscriptions, and I have a water bottle made by a contemporary Tunisian potter which resembles many in the museum: a cock or a duck's head growing out of what in the ancient specimen seems to be the hull of a boat.

Not the least interesting ceramic remains are some potters' moulds. They were found with some hundreds of plates and cups, with decorations of a decided Christian character, in the ruins of the *Laberii*, at Uthina (Oudna). This building was transformed into a Christian pottery in the fifth century, probably after the Vandal invasion, and remained in activity until the destruction of the buildings by fire in the following century.

The stone stelæ from the temple of Saturn at Aïn-Tounga (Thignica) are ex-votos which were placed by the priests in the sanctuary upon their entrance into office. They represent the emblems and attributes of the god—the pine cone, the bill-hook, the poppy, cakes, crowns, generally the bull to be sacrificed, and the bust of Tanit. The museum abounds in stelæ, some purely African with Neo-Punic incised inscriptions, but exceedingly rough in workmanship.

The Punic-Roman ex-votos from Henchir-Tebornok, the ancient Tubernuk, are no less rude and barbarous in execution. Tanit with her emblems has in front of her an individual holding a palm—probably the donor of the stela. The ex-votos from Aïn-Bar-chouch (also Punic-Roman) are slightly less barbaric, and an addition is made in some of them of the sun's face and rays, the giver of life, enclosed in a circle terminating in two hands holding flowers and birds. In the central niche is Baal-Moloch, with the donor and wife holding palms. Tanit also appears with her emblems, and in one an effort at sculpturing the human body is made—not very successfully. The stelæ from Ghardiman is a very rude piece of sculpture representing Serapis—M. Gauckler calls it "engraved" rather than sculptured. On the other hand the stela from Bordj-Messaoudi (Thacia) is of very superior execution, and a forecast of Roman work of a later period. The couch upon which Valeria Augusta reclines comes from Hammam-Darradji (Bulla Regia), and is strangely similar to the Empire sofa upon which Madame Recamier is resting in the Louvre.

SOPHIA BEALE.

Notes on Objects of the Bronze Age found in Wiltshire.

IT is somewhat singular that Wiltshire, which is richer than any other part of England in relics, both in bronze and gold, of the earlier period of the Bronze Age, represented by the barrow interments, should be able to show so few examples, comparatively speaking, of the later period of that age, when the bronze swords and daggers, socketed celts, spearheads, and other implements often found in considerable numbers in other parts of England, were in use.¹

We can hardly suppose that a district which evidently possessed such a large population in the earlier period of the Bronze Age ceased to be inhabited when men no longer buried their bronze weapons with their dead, especially when we know that later, again, the Romano-British population was as dense on the Wiltshire Downs as in any part of Britain. A probable explanation of the absence of these implements would seem to be that Wiltshire possesses neither large rivers like the Thames, nor turbaries and bogs, such as exist in Somerset and Devon and the northern counties of England, nor fens like those of East Anglia; for it is from rivers and fens and bogs, both in Ireland and in England, that a large number of the later bronze implements have been recovered. The chalk downs of Wiltshire offered far fewer facilities either for the original loss of such implements or for their preservation to remote ages when lost. This, however, does not account for the absence of bronze-founders' hoards deliberately concealed.

So far as I am aware, only one such founder's hoard has been discovered in the county. This, which came from Donhead, is now in Farnham Museum. The objects here noted are the result of

¹ I am assuming that the socketed celts and swords are of a later date than the barrow interments. Some archaeologists, however, are now inclined to believe that the barrow interments continued during the period when these implements were used, though they cannot explain why they are never found in such interments.

casual finds. Socketed celts and palstaves have occurred fairly often, but swords and daggers are distinctly rare. The specimen here illustrated (fig. 1), 14½ ins. in length, if, indeed, it can be called a sword at all, is the only one possessed by the Devizes Museum. It was found casually on Rushall Down. The same may be said of the daggers of this class, for whereas there are some fifty daggers

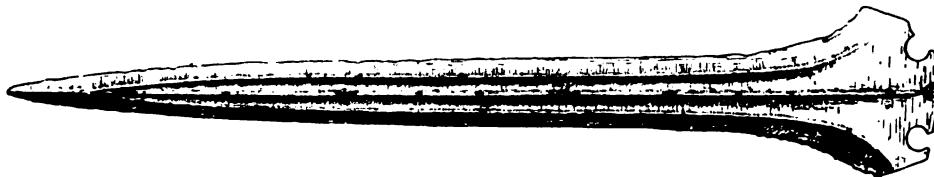


Fig. 1.—Bronze Sword. Rushall Down. ½

and knives of the barrow period at Devizes, there are only three of the later type, and of one of these, a peculiar weapon in the Stourhead collection only 5½ ins. long, with a blunt swan-bill shaped point, which may perhaps be formed from a rapier ground down, the locality is unknown. Of the other two here illustrated, one (fig. 2) was found recently near Teffont, in the south of the county,



Fig. 2.—Bronze Rapier-shaped Dagger. Teffont. ½

and is an example of the rapier-shaped blades of which specimens from the Thames and from Thatcham, Berks., are figured in Evans' *Bronze Implements*, figs. 311 and 312; it measures 10½ ins. in length. The other (fig. 3) was found on the down at Winter-



Fig. 3.—Bronze Dagger. Winterbourne Bassett. ½

bourne Bassett, probably by flint diggers, many years ago; it is of an unusual type, and in the shape of its blade and butt end and the disposition of its three rivets, is not quite like any specimen figured in Evans' *Bronze Implements*, but seems more nearly to resemble some of the weapons found on the Continent in the Swiss lake villages. Its length is 7½ ins.

The socketed sickle (fig. 4), found at Winterbourne Monkton, and now in the collection of Mr. J. W. Brooke, of Marlborough, is a rare type of an implement—rare in any form in Great Britain,

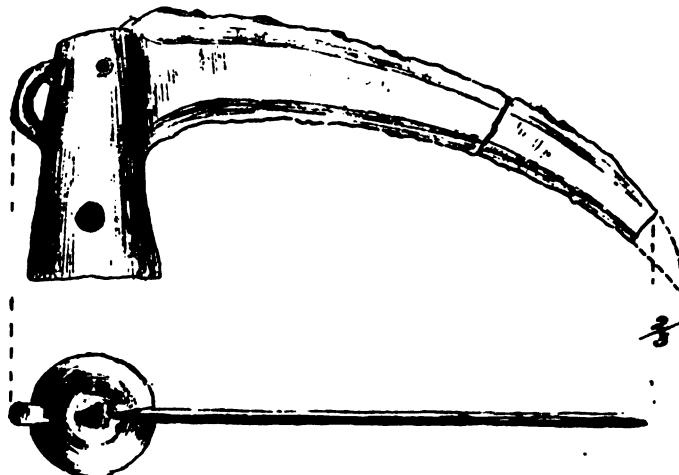


Fig. 4.—Bronze Socketed and Looped Sickle. Winterbourne Monkton. §
and almost unknown on the Continent, where sickles without sockets are the rule. In Ireland they are of more common occurrence, and this specimen in its general form resembles specimens from the Thames and from Ireland figured by Evans and in the British Museum *Bronze Age Guide*. If differs, however, from any specimen figured in either of these works in having a loop at the back of the socket ; the blade, too, is sharp on both sides ; the point is

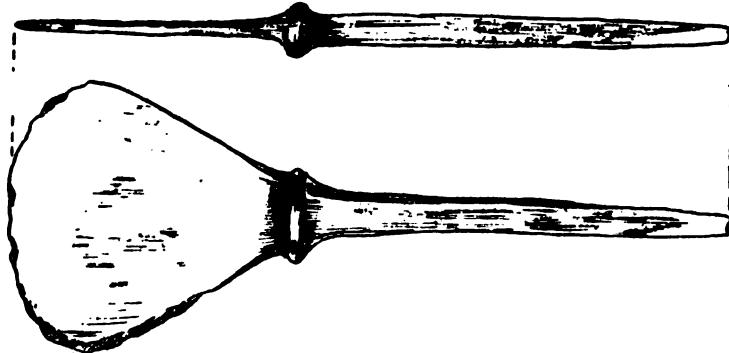


Fig. 5.—Broad-bladed Chisel. Kennet. ¶
lost. Canon Greenwell has no such specimen in his great collection, nor does he know of such. Its present length is 5 ins. Mr. Brooke is also the possessor of the tanged broad-bladed chisel (fig. 5) found

at Kennet. It measures $3\frac{1}{4}$ ins. by $1\frac{1}{8}$ ins., and is a fine example of its type. Another, but with a somewhat narrower blade, exists at Devizes in the Stourhead collection, but its locality is unknown, and may not have come from Wiltshire. A smaller and more spade-

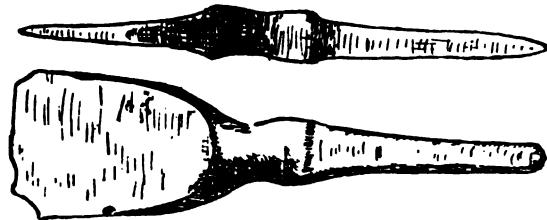


Fig. 6.—Bronze Tanged Chisel. (?) Oldbury Hill. †

shaped implement of this type (fig. 6), $2\frac{1}{4}$ ins. long by $\frac{3}{4}$ in. wide in the blade, also at Devizes Museum, was found by flint diggers near the ramparts of Oldbury Camp, whence came also the

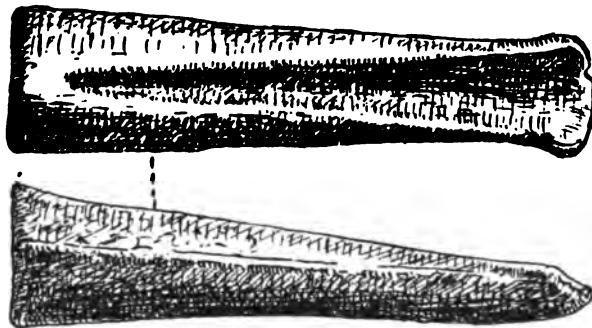


Fig. 7.—Bronze Gouge. Oldbury Hill. †

socketed gouge, 3 ins. long, illustrated in fig. 7, and preserved in the same museum. Chisels of this type, though not uncommon in Ireland, are by no means common anywhere in England, and,



so far as I am aware, the chisels here figured are the only examples known to have been found in Wiltshire.

Another small implement, $4\frac{1}{2}$ ins. in length, here figured (fig. 8), may perhaps be a narrow-bladed chisel, though there may be a

difference of opinion as to whether the flat or the pointed end of square section was intended for use. The fine state of preservation of the square-sided end, however, as compared with the other, seems to prove that this was the tang, and owes its preservation to being encased in the wooden handle. It was found on Beckhampton Down, and is in Devizes Museum.

The bronze socketed spear head (fig. 9) was found at Hunt's



Fig. 9.—Bronze Socketed Spear Head. Wootton Bassett. $\frac{1}{2}$

Mill, near Wootton Bassett, and had the remains of the wooden handle in the socket when discovered. It measures $5\frac{1}{2}$ ins. in length, and is a good example of the plain type of spear head with rivet hole, but without loop. Bronze spear heads of any kind have been found very sparingly in Wiltshire, and the large majority of those which have occurred are of the looped type.

Fig. 10 represents the solitary Wiltshire example, so far as



Fig. 10.—Small Gold Penannular Ring.
Bishopstone, S. Wilts. $\frac{1}{2}$

I am aware, of the little penannular gold rings known as "ring money," which have occurred so often in Ireland and less commonly in England. It is in the possession of Mr. J. H. Dibben, of Flamston, who recently found it on the surface at Bishopstone, S. Wilts. A tiny crack on the inside of the ring shows that, like all the gold ornaments found in the Wiltshire barrows, the gold is simply a thin plating over a core of other material. In this case, as in that of the curious little pair of "horns" ornament found in a barrow at Normanton, and now at Devizes, the core appears to be of bronze. In most of the gold objects from the barrows, however, the thin gold leaf seems to have covered a core of lignite or of wood. In this the Wiltshire gold objects show a marked contrast to the massive and solid character of so many of those found in Ireland.

A remarkable bronze pin (fig. 11), found on Rushall Down—a locality from which many Romano-British objects have come—is now in Devizes Museum. It is, however, evidently of the same type as the pin from Ireland fig. 457 in *Bronze Implements*, and there assigned to the Bronze Age. Sir John Evans notes that some German pins are provided like this Irish example with a



Fig. 11.—Bronze Pin with Looped Stem.
Rushall Down. $\frac{1}{2}$

side loop some way down their stems. Though the loop on the Wiltshire example is broken, sufficient evidence of it remains to prove its existence. The head, too, is curious. It is in the form of a shallow circular tray with raised rim, and standing on the tray and projecting above the level of the rim are sixteen small cones with blunt tops. I can find no record of a pin with this type of head; the side loop, too, marks it out as an object of great rarity in England. Its length is $6\frac{1}{2}$ ins. and the diameter of the head $1\frac{1}{2}$ ins.

The little implement fig. 12 is, apparently, one of the double-

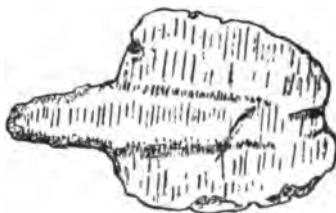


Fig. 12.—British Bronze Razor.
Beckhampton Down. $\frac{1}{2}$

edged tanged bronze razors of which several have been found in Wiltshire barrows. This example came from Beckhampton Down, and measures $1\frac{3}{4}$ ins. by $1\frac{1}{16}$ ins. It is at Devizes.

The socketed looped celt (fig. 13) measures $4\frac{1}{2}$ ins. in length, and was found at Temple, near Marlborough. It is in Mr. J. W. Brooke's collection. It is remarkable for its plain narrow, straight-sided blade, and almost exactly resembles another specimen, $5\frac{1}{2}$ ins. in length, from Chilton Foliat, also in Mr. Brooke's collection.

Sir John Evans (*Bronze Implements*, p. 115, fig. 120), speaking of this type of celt, says that it is found "principally, if not solely, in our Southern Counties; the type is indeed Gaulish rather than British, and is very abundant in the north-western part of France. It appears probable that not only was the type originally intro-

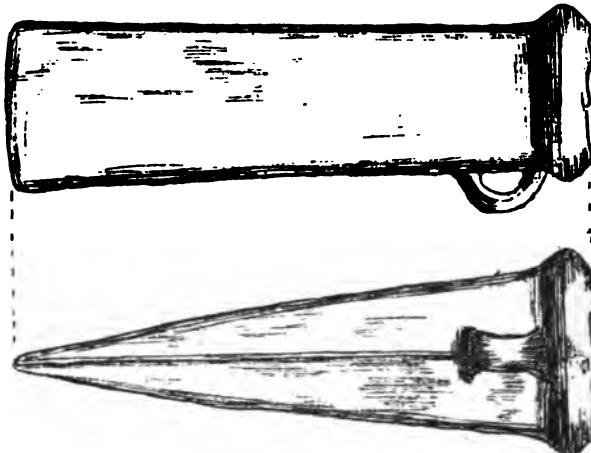


Fig. 13.—Socketed Looped Celt. Temple, near Marlborough. §

duced into this country from France, but that there was a regular export of such celts to Britain."

The two objects (figs. 14 and 15) of lignite or shale here illustrated full size, are specimens of the conical button or boss with converging perforation on its flat base, and the ring with the

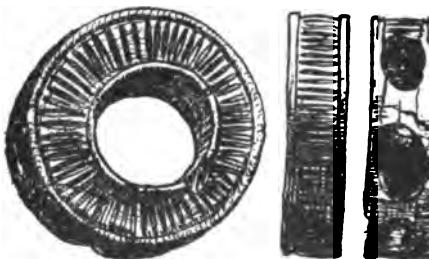


Fig. 14.—Button or Boss of Lignite. Winterbourne Monkton. ½

peculiar holes in the thickness of the edge, communicating with each other, which has been called, for want of a better name, a "Pulley Ring." Several of these have been found in the barrows of Wiltshire, almost always in association with one another, so that it seems most probable that they formed together a fastening

for the dress, though how the ring was used is not known. These specimens were found with an interment, doubtless of the Bronze Age, under a large Sarsen stone at Winterbourne Monkton, in N. Wilts., in 1856, and are now in Devizes Museum. The "button" is of brown shale, and is probably one of the largest specimens of the type known. The ring, on the other hand, is of a substance closely resembling jet, though Dr. Thurnam came to the conclusion that none of the many beads and ornaments



Fig. 15.—Ring of Jet-like Lignite.
Winterbourne Monkton. †

of so-called jet found in Wiltshire were really made of that material, but of various kinds of lignite, and shale, more easily procurable in this part of England.

[I have to thank Mr. J. W. Brooke, F.S.A. (Scot.), of Marlborough, for drawings of three objects from his collection here reproduced; the remainder of the illustrations are from my own sketches.]

ED. H. GODDARD.

The Crowcombe Church House, Somerset.

WHAT was a Church House? The answer to this question is not so easy as we might suppose—chiefly because the building itself, common enough in former days, has practically disappeared from the land, or has been so altered and transformed that it is barely recognisable. Aubrey, describing a “Whitsun Ale,” remarks that in every parish there was a Church House to which belonged spits, crocks, and other utensils for dressing food. Here the housekeepers met—the young people were there too, and had dancing, bowling, and shooting at buttes. A tree was erected near the church door, where a banner was placed, and maidens stood gathering contributions. An arbour called “Robin Hood’s Bower” was also put up in the churchyard.

From a mediæval will dated February, 1510, we learn that a certain John Jefferys, otherwise called John Cockys, citizen and alderman of Bath, bequeathed unto the church house of Brewton, in Somerset, “a dozen silver sponeys of the which the knappys be gilt with the syne of strawberyss; also a dozen of garnyshe vessels, that is to say, a charger, xii platters, xii potyngers and xii sawcerys, and also two brygandisse, two brochys, a mete cloth, and a towell.” Some of these utensils are barely recognisable, but it is evident that, from their obvious use, the worthy alderman of Bath desired to add to the gaiety of the church ales and church feasts at Brewton.

From another account we gather how two wardens were generally elected for the organisation of the feast, and how they collected provisions and made a common store. The priest gave his benediction to the feast, the squire and his dame graced it with their presence, and sometimes there was an interchange of visitors from neighbouring parishes. The profits that arose from a Whitsun Ale were often devoted to the repair of the church,

also to providing church furniture (see *The Old English Parish*, by J. Charles Wall, p. 213). The churchwardens provided half-a-score or twenty quarters of malt, "which, being made into very strong ale or beer, was set to sale either in the church or in some other place assigned to it." Drinking in church on festive occasions, such as a wedding, was carried on in Somerset in the last century; at Chedzoy a barrel of cider was often disposed of in this way according to recent oral tradition. The habit may have been inherited from Church Ale festivities, but, of course, must be regarded as a perversion.

*Photographer, B. Hale, Williton.**The Church House, Crowcombe, Somerset.*

In former days, especially when some of the pre-Reformation restraints had been weakened or had disappeared in the general licence of the time—the old order giving place to the new, some of the gatherings at the village church house savoured of rowdiness. For instance, at Skilgate, a remote parish in West Somerset, there was a scene of riotous behaviour in 1592, when a certain Robert Langham and others gave notice of a "Church Ale" to be made in the church house in the name of certain poor people. Evidently

"these poor people" figured only as a kind of clumsy pretext invented by Robert Langham and his company to raise money for himself and comrades to defray the expenses of an Exmoor Forest lawsuit. Here was a terrible perversion of the original intention of a church house and of a Church Ale, which used to be inaugurated with a solemn benediction and devoted to purely church purposes. However, it is satisfactory to learn that public opinion at Skilgate did not endorse this particular act of Robert Langham and his confederates. The churchwardens, acting very properly as guardians of the church house, removed the ale; but Robert Langham and his confederates broke open the door of the church house and "did again place there 300-400 gallons, and about Easter last past did send unto about 16 or 17 parish churches near unto Skilgate notes in writing to the parsons declaring them to give notice of this 'Church Ale.'" Indeed, some of the most riotous spirits, including a certain Humphrey Sydenham, interrupted divine service at Skilgate and commanded the curate to surcease service and come to the Church Ale, causing the bells of the church to be rung and "dyvers bagpipes to be blown to the great dishonour of Almighty God and in contempt of your Majesty's laws and the disturbance of the said divine service." How the meeting went off we are not told, but the capacity of the church house at Skilgate must surely have been great and its accommodation roomy to serve the guests. It looks as if this, as well as other church houses, began by being a great reception hall, built clear from basement to rafters with a kitchen for the ovens and bakery utensils.

One of the most noted church houses in Somerset is that of Crowcombe parish. The date of its actual foundation is lost, but it was in existence in 6 Henry VIII., when Robert Biccombe made a grant of his moiety of the church house towards the repair of the parish church of Crowcombe. At the same time the Prioress of Studley, in Oxfordshire, who owned the chief manor of Crowcombe, gave up her share towards the same object (see Collinson's *History of Somersetshire*, vol. iii., p. 516). It seems a curious thing that both of the manors of Crowcombe, known formerly as Crowcombe-Studley and Crowcombe-Biccombe, should have a share in the original church house; that both surrendered their interest in it at the same time; and that both, long after this surrender, continued to receive every year as lord's rent a

small feudal acknowledgment of 4d. each. If the Prioress of Studley had founded or given the church house there would, surely, have been only *one lord's* rent payable to her. So, too, if the Biccombe family had given it, the acknowledgment would have been to them alone. It seems almost certain that Crowcombe church house was founded *before* the partition of Crowcombe into two separate manors, and *before* Godfrey de Crowcombe gave his portion, together with the advowson of the church, to the Prioress of Studley. The date of this gift was about 1254, in the reign of Henry III. If this were really the case, it is easy to see why the representatives of both manors of Crowcombe claimed a moiety of the church house as an institution dating back to a donor living before the gift of the manor of Crowcombe made by Godfrey de Crowcombe, and why, therefore, both representatives of this manor claimed a feudal acknowledgment for an *antecedent* institution. The very architecture of portions of the old church house itself, especially the doorway, indicate its great antiquity.

In the Parliamentary Return of Charitable Donations (1786-8) the annual value of the church house is given as £1 11s. 6d. At this date the building was used as a school house, with two houses adjoining for six poor people. In the Crowcombe Tithe map both these almshouses and the church house itself are marked as one property, *i.e.*, No. 67. These almshouses were sold within recent times to the Carew family, the purchase money being devoted to poor law purposes at Williton, this alone being a convincing proof of the parochial and public character of the property.

There is another notice of the Crowcombe church house in the Charity Commissioners' Reports, which cover a period of years from 1819 to 1837 (Lord Brougham's Commission). It is thus described : "There is an old house which has belonged to the parish before the time of memory, on the ground floor of which, consisting of several apartments, the parish poor are lodged. In the room above the children of 'Carew's Charity' are taught."

Like the church house at Long Ashton, the Crowcombe house was used both as a school house and a poor house. The use of the building as a school points, surely, very clearly to post-Reformation times. In remote villages there can hardly be said to have been in early times any school. In Bridgwater thirteen poor scholars lived within the walls of St. John's Hospital, there "habiles ad informandum in grammatica"; and, again, such

useful pre-Reformation foundations as that of Bishop Fox's school at Taunton suggest themselves. But, except in certain centres and in connection with resident monasteries, education was at a discount. In post-Reformation times the want was only partially supplied by King "Edward the Sixth's Grammar Schools," which sprang into being upon the old revenues of endowed chantries and chapels in 1547. At Crowcombe there could scarcely have been a monastic school managed by a prioress and sisters living in Oxfordshire, so the school loft was an *after-thought*. It seems clear to the writer of this article that the original Crowcombe church house was a large dining hall or assembly room, with its kitchen and oven and all necessary cooking utensils at hand—in fact, a hall of the usual mediæval type.

The school room, running the whole length of the building, was added when the use for it arose. According to the original plan, there was no access to an upper room, and the present staircase to it is a stone one constructed *on the outside*, and worn away with the countless treadings of generations of school children. The ground floor, as it was occupied by the poor folk and divided off into rooms, is also an alteration of the original design. The church house, shorn of its mediæval uses and its "Whitsun Ales," etc., became a useful and available place in the parish where, before Poor Law Unions were formed or Education Acts were passed, the children could be taught and the poor lodged. What the comfort of the poor folk living on the ground floor might have been with the noise of school children and of teaching above them is another matter. It could scarcely have been the best arrangement in the world, but it was probably the only one possible.

Almost an exactly parallel case with the Crowcombe church house is found in the parish of Puriton, where, in the Charity Commissioners' Report (1819-37), we are informed that "there is a loft over the workhouse known by the name of the school loft, and from time immemorial used occasionally as a parish school." The school at Puriton was founded in 1617 by John Bishop, and so we arrive more precisely at the definition of "from time immemorial." At Crowcombe, also, we are able to fix the date when the parish school was founded and the structural alterations in the church house probably made. It was in 1668 that Elizabeth Carew left so much money or land for teaching and clothing fifteen poor boys of the parish. In 1733 Thomas Carew supplemented

this gift, and left land at Cove, in Devon, of the yearly value of £30, an endowment still in existence. It should also be added that, in 1716, the Rev. Henry James, rector of Crowcombe, left £100 by will for teaching the poor children of Crowcombe. In 1786, under the "Abstract of Returns of Charitable donations for the benefit of poor persons," a distinct account is officially given of the annual income derivable from these three sources at that time, viz., £16, £11 12s., and £5 11s. Collinson, writing about 1790, says that there were three charity schools at Crowcombe, meaning, we suppose, that there were three distinct school endowments.



Photographer, B. Hale, Williton.
The Roof of Church House, Crowcombe.

It is interesting to know that, within living memory, the old Crowcombe school loft was used as a Sunday school by the rectors of Crowcombe, thus showing its character as a church appendage. The churchwardens paid numberless items for the repairs required for doors, windows, and roof, etc., which all appear in the churchwardens' accounts, and furnish undoubted proof of its parochial meaning.

The Crowcombe church house, after having been used by the rectors of the parish for the purposes of a Sunday school within

living memory, was, unfortunately, allowed to fall into ruin, much to the regret of the neighbourhood. Upon the occasion of the late Queen Victoria's Jubilee (1897) a suggestion was made at a parish meeting that a restored church house would be a fitting memorial of this auspicious event ; and the idea, although negatived by those who might well have supported it, was too popular in the neighbourhood to be allowed to rest. It was entirely owing to *outside* representations, to begin with, and to historical facts contributed by archæologists, that a strong local committee, consisting of the Archdeacon of Taunton, the Rural Dean of the district, the Rector of Crowcombe, and others, was formed. They referred the question to the "Charity Commissioners," who at once gave their verdict in favour of the church and parish after considering the proofs before them. Had it not been for this timely protest and this assertion of right, the old historic church house of Crowcombe might have soon become a complete wreck. It may be noted that instances of neglect or senseless obstruction in matters of restoration, or in plans for the preservation of ancient monuments, are extremely rare in the county of Somerset, landowners—such as the Aclands and Luttrells—being particularly careful on that subject.

The measurements of the Crowcombe church house are as follows :—

Exterior : Length—59 ft. 3 ins.

Breadth—20 ft. 8 ins.

Height of wall—15 ft. 3 ins.

Interior : First floor—55 ft. 4 ins. by 16 ft. 8 ins.

Height of wall—8 ft. 3 ins.

Height to centre of roof—16 ft. 6 ins.

Ground Floor : Height—8 ft. 1 in.

Breadth—17 ft.

The three rooms on the ground floor measure 16 ft. 11 ins., 24 ft. 4 ins., 12 ft. 2 ins. in length.

The roof is of oak with seven framed trusses with cambered collars, high up and arched ribs carrying purlins placed on the flat, with curved wind braces under them. The common rafters are laid flat, and are covered with small rough slates. The roof is not unlike that of the Elizabethan manor house known as Dodington Hall, on the north slope of the Quantocks, the date of which is given as 1581.

WILLIAM GRESWELL, M.A. (OXON).

St. Peter ad Murum.

In a former issue of THE RELIQUARY¹ we dealt with the Norman crypt raised in honour of St. Cedd above the foundations of the moorland church founded by that saint at Lastingham, in Yorkshire. Now we consider a relic of that missionary's work in the far-off province of the East Saxons.

At the call of King Sigebert, St. Cedd left his work among the Mercians, and with another priest to accompany him, he went to the pagans of Essex about the middle of the seventh century.

In the words of Bede—"When these two, travelling to all parts of that country, had gathered a numerous church to our Lord, it happened that Cedd returned home and came to the church of Lindisfarne to confer with Bishop Finan, who, finding how successful he had been in the work of the Gospel, made him Bishop of the church of the East Saxons, calling to him two other bishops to assist at the ordination. Cedd, having received the episcopal dignity (A.D. 654), returned to his province, and pursuing the work he had begun with more ample authority, built churches in several places, ordaining priests and deacons to assist him in the work of faith and the ministry of baptism, especially in the city which, in the language of the Saxons, is called Ythancestir, as also in that which is named Tilaburg; the first of which is on the bank of the Pante, the other on the bank of the Thames, where, gathering a flock of the servants of Christ, he taught them to observe the discipline of regular life, as far as those rude people were then capable."²

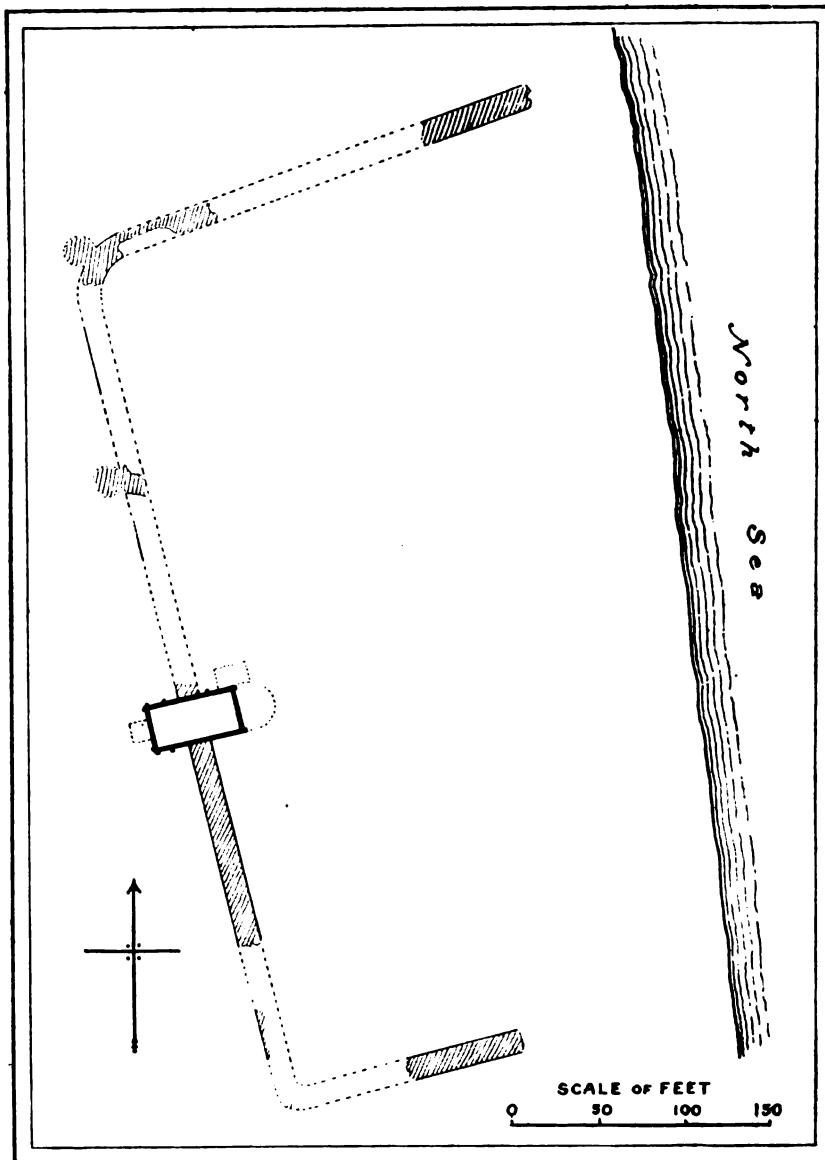
All traces of so early a period at Tilbury have been obliterated by the necessary buildings consequent on the progress of commerce; but at Ythancestir—or Ythancaester—is a building which probably retains the work of the first converts to St. Cedd's teaching.

Only within the last half century has the locality of this church been identified. Neither the Roman station of Othona—one of the strongholds of the "maritime tract" under the jurisdiction of the Count of the Saxon Shore mentioned in the *Notitia*—nor

¹ July, 1906.

² Bede, *Hist. Eccl.* lib. iii., c. xxii.

the Saxon Ythancaester were known. The etymology of the name as traced by Camden from the Celtic words for Black Water, identi-



Ground Plan of the Roman Fort with St. Peter-on-the-Wall.

fied in the *Ειδονυμανία* of Ptolemy, contracted to Ithona by the Romans, and expanded to Ythancaester—or castrum of Ithona—

by the Saxons, was ingenious, and appeared conclusive that they were one and the same place. The position, however, was unknown. Camden, Holland, and others surmised that it was situated on the promontory known as St. Peter's Head, in Essex, on the southern bank of the Blackwater, the estuary of the River Pante, where a barn—formerly a church—was known in the Middle Ages as *Capella de la Val* and *St. Peter ad Murum*. The surmise proved to be correct.

In 1864, whilst making an attempt to reclaim the marshes around St. Peter's Head, thirteen miles east from Maldon, the foundations of a portion of the Roman station were discovered ; the western side with parts of the northern and southern sides remaining, the eastern parts having succumbed to the inroads of the sea. Then it was found that the barn—the ancient church—was built upon the wall, demonstrating the literal origin of its mediæval name.

The Romans were finally withdrawn from Britain in the year 409, from which time a British population probably continued to inhabit the area within the walls of the camp until superseded by the Saxons. To the people of this neighbourhood St. Cedd brought the glad message, a region to which the mission of St. Mellitus possibly never extended, and here gathered his flock of Christians.

Very many examples of churches built by the Saxons within the protecting ramparts of Roman camps occur over England, but here is an instance in which the primary object appears to have been the utilisation of a firm foundation, although the question of safety may also have influenced the builders, a point which the arrangement of the western doorway—if it were known—would help to decide.

The church was built across the wall 12ft. in width, and upon the lower courses of the Pretorian Gate situated near the middle of the western side of the camp, thereby obtaining a greater length of foundation than if merely crossing the wall, seeing that the gates of a station with their guard chambers extended well within the walls ; and the wisdom of choosing this western position is also appreciated now that the eastern walls have been washed away by the inroads of the sea.

The wall of the camp, or the buildings within, provided abundance of material for the building of the church, but the skill of the Romans was wanting. From the Pretorian Gate, or other massive structure, the stones were taken for the quoins, the lewis holes by which they were hauled into their original positions are yet to be seen. Roman

tiles are also largely used, not in triple rows between four courses of stone, as in the wall of the camp, but interspersed throughout the fabric, and systematically only at present seen in the turning of the window and the chancel arches.

Excavations exposed the whole plan of the church, which consisted of a nave—still standing—measuring externally 54 ft. 8 ins. in length, and 26 ft. 2 ins. in breadth, with an average thickness of wall fully 2 ft. 2 ins. To the east of this, inside the camp, were the foundations of a semi-circular apse of the same width in the chord as the nave ; of a rectangular building projecting from the northern side of the apse and nave ; and at the west end were those of a small square plan.



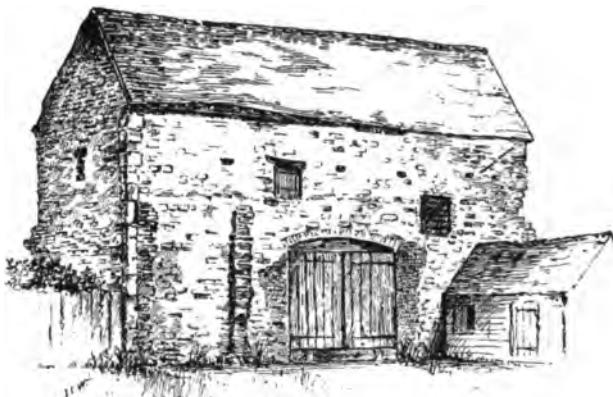
St. Peter ad Murum. North-Eastern View.

Excepting the eastern end, the walls appear to be the original Saxon work to a height of about 20 ft., the remaining 5 ft. being a later addition. The quoins at the two western angles of large stones—one of which is 45 ins. long—have the appearance of an unskilful attempt at long and short work ; but it must not be taken as a reliable feature of that characteristic Saxon work. The master mind controlling the building was of the Lindisfarne school, and we may expect traces of a Scotic influence rather than the later typical work seen at Earls Barton and elsewhere.

Another feature—the seven buttresses—has caused contention against this being of such early workmanship ; but we have only to compare them with other examples at Corbridge in Northumberland and St. Pancras at Canterbury, for confirmation of such supports in the Saxon period. Again, these buttresses, originally

projecting two feet at the base, may not have been included in the scheme of construction as begun. The western buttresses are not bonded, neither is that at the south-west which overlaps the quoins, while one on the south side, nine feet from the last, is only partially bonded, and those on the north are altogether so built. This indicates that the building was begun without buttresses, but that the rude workmanship necessitated their support before the work had attained any great height.

On the west side are traces where the tower joined the wall to a height of about 14 ft., above which rebuilding has obliterated further signs, and the window above opened from the tower into the church. The western doorway opening into the tower has lost its form and is blocked up with bricks ; when first built, this doorway



St. Peter ad Murum. South Side.

possibly gave access to the tower only, which had no outer door ; otherwise, placed outside the walls of the camp, it would have been a source of weakness.

A small doorway, now blocked and covered by a shed, is towards the east of the southern side. A large modern gateway pierces the centre of the same side, the usual place in an old barn, and aptly chosen for the firm foundation of the Roman wall upon which access was gained. Two shuttered openings on this side have destroyed the former windows conjecturally pierced here.

All the middle part of the north side is modern ; a large opening appears to have been made opposite the southern gateway, as was usual in the time of threshing with the flail ; but an outbuilding is known to have covered it within the last century. Near the east end

of this side, ten feet from the ground, are distinct traces of a round-headed window ; the jambs are lost and it is filled with red brick. Indications of two small lights, one on either side of a perpendicular stone above the buttress in the western half of this wall, suggest an attempt to construct a two-light window with a square baluster. A small hole through the lower part of the wall is covered by a tile and is evidently an original opening.

On the east is an incomplete chancel arch of tiles ; the arc is broken and depressed, which has prompted the suggestion that it was formerly a double arch with a middle pier dividing the apse from the nave ; this, however, is due to the walling up of this end, the fracture and settlement of the broken ends of the arch ; at the same time, so large a span in tiles was an ambitious undertaking.



When the ground was excavated at this end five courses of the stones of the apse were exposed ; the stones varied in size, but were regularly set.

Here, we maintain, is seen the actual work of St. Cedd and his colleague, of King Sigeber^t and the converts ; mutilated and distorted, yet a veritable relic of the church among the East Saxons of the seventh century. A number of extra-mural interments were found west of the camp in accord with Roman custom, and others to the east of the church within the camp, all with the feet laid towards the east, were no doubt those of Christians who worshipped in these walls.

If it were not for the writings of St. Bede, this sanctuary would have passed unrecognised, and his pages provide merely the saving paragraph. Other documentary evidence is nil. Ralph of Coggeshall

makes a note of it from Bede, evidently because the near neighbourhood of the church to his own monastery kindled his interest.

We may confidently conclude that this early church suffered severely during the Danish ravages, its position making it a conspicuous object to those marauders who ascended the estuary on their way to Maldon, where they worked sad havoc ; but nothing is known until 1442, when the Register of Bishop Gilbert, preserved in the archives of St. Paul's Cathedral, tells us that St. Peter ad Murum was used as a chapel of ease to Bradwell parish church. It is there described as having a chancel, nave, and small tower with two bells ; that a fire had occurred shortly before that date, and that the chancel was repaired by the rector, the nave by the parishioners ; and it states that it was unknown when and by whom it was founded.

It ceased to be used for its sacred origin at the Reformation, and was utilised as a beacon for mariners entering the Blackwater from the days of Elizabeth to Charles I. In the eighteenth century it had become a barn, and so has continued to the present time, though now there is a possibility that the desecrated fragment may be re-dedicated to the holy purpose for which it was founded by St. Cedd.

J. CHARLES WALL.



The Volto Santo of Lucca.

WHEN William II., King of England, lost his temper—and that happened often—he was accustomed to swear "*per sanctum vultum de Lucca*," that is by the Sacred Face of Lucca, the face of the wooden crucifix which still hangs, the greatest of many treasures, beneath the roof of Lucca Cathedral. Why William should have had a special devotion to this crucifix his chronicler, William of Malmesbury, does not say. Perhaps he had heard of its merits from Anselm the Piedmontese, his primate, or it may merely have been the fashionable oath of the day, for all Christian Europe must have heard of the beautiful Cathedral of San Martino then being built to worthily enshrine *The Volto Santo*.

The dignified peace of venerable age has fallen upon the Cathedral square of Lucca. Silent churches stand on either side. The water ebbs and flows without splash or murmur in the green-weeded fountain, and the sleepy coo of the nesting pigeon among the stone fretwork of the cathedral front is only lost when a gush of muffled organ music escapes with some worshipper through the slow-swinging doors. The blurring hand of time has passed across the tall façade, adding a softened grace to the great figure of San Martino bending from his horse to share his cloak with the beggar-man. Time has robbed the frescoes within of their first fine flush of colour and dimmed the golden aureoles of the saints; but love and reverence for the *Volto Santo* still glow as warmly in the hearts of the people of Lucca as on the day of the Cathedral's founding.

The crucifix is about thirteen feet in length and is carved out of cedar-wood. Over the wooden tunic there is now a robe of crimson velvet, and a crown and collar of richly embossed gold have been added. It is enclosed in Civitali's *Tempietto*, a little circular temple of coloured marble and golden grille-work, which makes a strong point of colour among the grey shadows of the Cathedral nave. Before it hangs a veil of crimson velvet, on which is embroidered the figure hidden beneath. This veil is only withdrawn three times a year—at Christmas, at Easter, and on the

14th of September, the festival of *Santa Croce*. It has, of course, never been photographed. The reproduction here given is from an engraving by Nicolao Sanducci.



The Volto Santo of Lucca. From an Engraving by Nicolao Sanducci.

This is the legend of how the *Volto Santo* came to Lucca. It was carved at Ramah by St. Nicodemus, who, it would seem, was a famous carver of wood, for an image at Berytus, made by Nicodemus,

is mentioned in a passage from Pseudo-Athanasius read before the Council of Nice, 787. The saint completed the crucifix all but the face, for he felt his hand unequal to worthily reproducing the Sacred Features. He fasted and he prayed, but to no purpose, and at length, worn with despair, he laid it aside and fell asleep. When he awoke the face was there ! The crucifix was carefully guarded by the faithful in Palestine till 782, when it was seen by the pilgrim bishop Gualfredo. In the autumn of the same year the fisher-folk of Luni saw a strange craft drifting across the Ligurian Sea, which was apparently unmanned, but in spite of a contrary wind, sailed straight towards their harbour. They boarded her and found the ship entirely empty, but upon the deck lay the *Volto Santo*. With great reverence the people of Luni carried the crucifix to their church, thanking heaven that they had been judged worthy to receive so great a gift. But at this time there was staying in Luni, Giovanni, Bishop of Lucca, and it seemed to him that an object of such sanctity must be destined for his own city of Lucca, arguing that, though it had come to shore, it had not yet finished its journey. The humbler clergy of Luni protested, till at length it was decided that two white oxen should be chosen, that the crucifix should be laid upon a cart, and where the oxen took it there it should remain. The oxen were found, and the oxen carried the *Volto Santo* straight across the hills to Lucca, where it has remained ever since. Even in those times of picturesque happenings, it must have been a day of note, a day from which to date a shepherd's tale, when the chanting of psalms broke the morning stillness, and the wise white oxen, bearing their precious burden, took their way through the blue Tuscan landscape followed by a procession of richly vestmented ecclesiastics, some jubilant, some despairing, as the little town of Luni sank from sight behind them. The subject is charmingly treated in a fresco in the church of St. Frediano, the Irish Saint, Bishop of Lucca in 560.

The *Volto Santo* holds a very special place in the history of sacred art, for of the six likenesses of Christ which were recognised as authentic by the Mediæval Church—the Early Church denied any portrait—this alone can be regarded as still existing. The famous Veil of St. Veronica, when seen by Mons. Barbier de Montault in 1884, exhibited only a "blackish surface not giving any evidence of human features." The statue at Paneas was destroyed by Julian the Apostate. The head, carved on an emerald known as the

Emerald Vernicle of the Lateran, has been lost. The portrait given to Abgarus and the portrait painted by St. Luke, though still said to be in existence in Rome, are believed to have long ago lost all lineaments, but the *Volto Santo* remains almost as it left the hand of the carver—celestial or earthly, for careful housing has enabled the hard wood to withstand all effects of time. It preserves to us the floating legends as to the appearance of our Lord gleaned from the Early Church and handed down through a generation of Byzantine artists, the most rigidly conservative of all artists, by whom and by whose patrons any divergence from the received type would have been considered an impiety. It accords with the famous word portrait ascribed to Publius Lentulus, found in the works of St. Anselm of Canterbury : “ His hair is of the colour of a filbert full ripe, and plain down to his ears, but from his ears downward somewhat curled and more Orient of colour, waving about his shoulders. In the midst of his head goeth a seam or partition of hair, after the manner of the Nazarites ; his forehead very smooth and plain ; his face, nose and mouth so framed as nothing can be reprehended ; his beard somewhat thick, agreeable to the hair of his head for colour, not of any great length, but forked in the middle ; of an innocent and mature look.”

It certainly was the accepted type. As in all Byzantine representations of our Lord, prominence is given to His triumphant divinity rather than to His suffering humanity. In early days, when persecution had driven the new Church to the shelter of the Catacombs, and sorrow and martyrdom were the common lot of Christians, nowhere did they depict the image of a suffering Saviour. He is always represented as a youthful figure, strong, calm, and beautiful, the risen Christ. Till Constantine, the first Christian Emperor, expunged the punishment of crucifixion from the Roman penal code for ever, even the symbolical cross was rare. In 680, however, the Council of Constantinople ordered the addition of the figure of Christ to the plain crosses which had by then come into very general ecclesiastical use. Then were the artists in a dilemma. The worship of the Grecian gods, whose beauty was their divinity’s chief attribute, still lingered in the Roman world. Physical perfection, if not identified by the Church with moral rottenness, was at least regarded as a lure of the evil one ; and yet the heirs of Greek and Roman civilization could not worship that which was repulsive. And so was born the problem which has occupied the mind of the

painter of sacred subjects ever since, the expression of the beauty of the soul. Byzantine art did not go very far in this business of interpreting the soul. It was not till art received the gift of freedom at the renaissance that any divine essence showed a glow beneath the pictured flesh, and a beauty appeared which was independent of any grace of form or colour. The sweetness and strength of della Robbia's statue of St. Francis at La Verna lingers in the memory as a thing of beauty, though beauty there is none in the spare, ascetic figure. The same charm transfigures the pale features of Botticelli's virgin mothers, and united with more earthly loveliness, shines from the calm eyes of the Madonna di San Sisto. But even Byzantine art had its moments of inspiration, and in one of these must the *Volto Santo* have been carved, for it is singularly spiritual and intellectual in type. These early Byzantine crucifixes always represented a living figure, calm and untroubled, and clothed in a long tunic. Later, when persecution had entirely ceased and it became more profitable materially to be a Christian than a pagan, the idea of suffering as a component part of the Christian life still persisted and expressed itself, first in the ascetic or "angelical" life, as practised by the hermits of the desert, and later by the different religious orders. It was the human rather than the divine aspect of our Lord's death which appealed to the mediæval mind. The symbolical Saviour gave way to the realistic dying Christ, wounded, emaciated, and clothed only with a loin cloth. Some artists, indeed, holding with Tertullian and Clement of Alexandria to the literal interpretation of Isa. lii. 14 and Isa. liii. 21, even produced a purposely debased type—a view never adopted by the Byzantine School. What wonder that from these lifeless figures the affections of simple people drifted to the warm, human presentation of Mother and Child.

The *Volto Santo*, however, has ever kept the devotion of its City, and many are the miracles recorded to its fame. Beneath the roof which shelters the lovely music-angel of Fra Bartolommeo and the dream-lady of della Quercia, Ilaria del Carretto, whose tomb is one of the most beautiful things in the world, one is apt to overlook that which shines through mere richness of material; but before the *Tempietto* there hangs a candelabra of pure gold, twenty-four pounds in weight. In the cholera year of 1836 the inhabitants of Lucca vowed this candelabra to the *Volto Santo* should their city be spared. The offering was accepted, the dreaded

pestilence passed by, and the golden lamp now hangs before the shrine, emblem of a patriarchal simplicity of faith, rare as pure gold in this age of science and sanitation.

Lucca, “l’industriosa,” though a busy little place, is as yet wonderfully unspoilt by that modern spirit of Italian progress, whose track is marked by iron bridges and electric tramways. The crumbling Roman arena, the streets of grand old houses with their generous projecting eaves, the wide, sunny piazzas before the great churches, are all very much as they were on the day when Dante first saw the alluring Gentucca. The poet lived here with his friend Uguccione della Faggiuola in 1314, and knew well the *Volto Santo*. He refers to it Inf. xxi. 48.—“*Qui non ha luogo il Santo Volto*”—even the memory of the Sacred Face was unable to lighten the gloom of the Inferno.

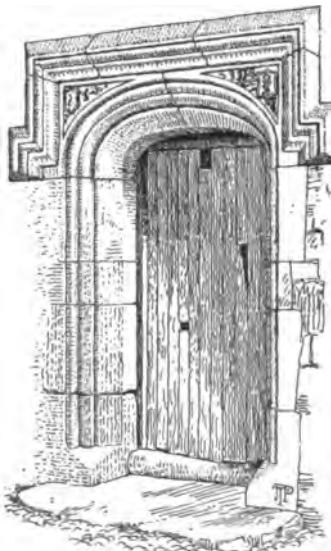
The golden air of Italy, which preserves its monuments almost as amber preserves the much-instanced fly, and a long, religious past unbroken by iconoclastic storms, have kept for modern Lucca a wonderful heritage not only of those greater works called masterpieces, but also of that more intimate art, the work of unknown hands, which placed the enamelled medallion above the door, decorated the drinking fountain and set a sweet Madonna to smile from her niche upon the squalid alley underneath. Very different has been London’s fate. A visitant from the 14th century might search the City’s murky streets from London Wall to the water’s edge and, till brought up by the Tower’s solid bulk, quite fail to recognize that he was indeed in London. Few objects that directly or indirectly savoured of popery survived the Commonwealth. And then the four terrible days in 1666, when palaces, fortresses, guild houses, and churches all fell, one great magnificent feast for the greedy, all-devouring flame! Not only the Cathedral of St. Paul, dating from the 11th century, but eighty-six parish churches were destroyed. In Knightrider Street stood the Church of St. Thomas the Apostle, where grave, rich merchants from Lombard Street came daily to make their devotions at the shrine of the *Volto Santo*. It was the Church of the Lucchese merchants of the City, and contained a copy of the famous crucifix. St. Thomas, too, fell during the Great Fire, and has never been re-built, the parish now being joined to that of St. Mary Aldermanry.

ELIZABETH HAIG.

Notes on Archæology and Kindred Subjects.

THE "BROWNE" HOUSE, GALWAY.

GALWAY, the City of the Tribes, still retained in the last century some traces in its architecture of the intercourse which subsisted between its merchants and Spain during the fourteenth, fifteenth and sixteenth centuries ; but the calamities from which it later suffered, and the



Doorway of the "Browne" House,
Galway City, Ireland.

progress of recent alterations and improvements have nearly obliterated every sign of the original commercial importance of the place. The city had been early colonized by the English from within the Pale, who founded the great families, the Lynches, the Brownes, the Joyces, and others, from whom afterwards sprang the great merchants ; while the

original Irish inhabitants retired to a quarter by the sea-shore, known as the Claddagh, where they still live a separate life, speaking their own language and preserving their own customs. A map, or rather a bird's-eye view of the city, taken in 1651, a copy of which is preserved at Queen's College, shews the state of the place at that time ; and though the town had been devastated by fire in 1500, it had been rebuilt on a grand scale, while the great church and the town walls had escaped destruction. Of these, the church, dating in the main from the early part of the fourteenth century, and dedicated to S. Nicholas of Myra, is still standing ; and of the walls, behind which D'Usson retired in his flight from General Ginkell after the fall of Athlone in 1691, considerable remains may be discovered hidden away among modern buildings in back streets.

But the most interesting features in Galway are the remains of the half-Spanish houses which the merchants erected on the sites of those destroyed in the great fire. As the trade between Galway and the Spanish ports was very considerable, it is scarcely surprising that inter-marriages between the two races were frequent ; and the examples of swarthy complexions and coal-black hair still to be found in the city, particularly in the Claddagh, are an existing evidence of a condition of affairs now almost forgotten. So intimate were the relationships between the two peoples at that time that the retreating Armada trusted to find succour on the West coast of Ireland ; but when Don Lewis of Cordova landed at Galway from one of the sinking ships, his whole party, with the exception of himself and one or two others, were immediately slaughtered.

Of these great merchants' houses, two were remaining in a fairly complete condition, though divided up into mean shops and tenements, towards the end of the last century—the house of the Lynches, or Lynch Castle as it was commonly called, and that of the Brownes. The house of the Brownes, a family now represented by Lord Oranmore and Browne, was built in 1554, as a date on the doorway we illustrate shews, with massive limestone walls, round a courtyard or patio, from which a broad stone staircase led to the upper storeys. On the great map it is shewn to have been surrounded by lofty battlements, and it is marked as belonging then to one Martin Browne. But the most noticeable point about the house, besides its arrangement, is the extremely Spanish character of the details. It will be noticed that the arch of the doorway is elliptical and not pointed as it would have been in this country at that date ; and the double return of the dripstone terminations is perfectly un-English. This doorway and the windows above, which are in a very damaged condition, shew not only Spanish influence, but features of the Plateresque, which was only just then being adopted in Spain.

J. TAVENOR-PERRY.

THE FONT COVER OF HESTON, MIDDLESEX.



Enlargement of the two Shields.

MR. W. H. FENTON, of the "Old Curiosity Shop," 11, New Oxford Street, sends us photographs of the remains of the highly beautiful and exceptional font cover of his parish church of Heston, near Hounslow. It had for many years been thrown aside as worthless, but happily Mr. Fenton rescued it and has kindly put it in repair and presented it again to the church. The photographs speak far better as to the exceptional and fine late fourteenth century workmanship than any verbal description. The dimensions are :—diameter at base, 30 ins. ; height, 20½ ins. The size of each of the two small shields attached to it, and which date about A.D. 1500, is 6 ins. by 4 ins. The coat of arms is that of the Drapers' Company, which was incorporated 17 Henry VI.—az. three tiaras gu. shedding rays or. The other shield bears the initials and merchant's mark of some member of the company who probably resided at Heston and restored the cover. The cover has clearly some parts wanting between the dome and the present base.

In Sperling's *Church Walks in Middlesex* (1849), it is said under Heston : "A somewhat elaborate font cover remains, about 4 ft. in height, enriched with panelling, crockets and pinnacles, but now in a very decayed state."

GAMLA-UPSALA.

THE little and almost deserted village of Gamla, or old, Upsala, which lies a few miles to the northward of the famous mediæval and modern university town of the same name, was not only the ancient capital of the Swedes, but was closely associated with their earliest and semi-mythic history. It was the supposed burial place of Odin and the great centre of his worship, and his memory is not even yet altogether effaced among the people ; they still, in their wrath, will tell another to "go to Odin."

Although it was for long believed that the main walls of the church were the remains of Odin's temple, no portion of such a building remains visible. It is needless to say that the art of building in stone was unknown to our Viking ancestors, whose "high-halls" and temples were of wood ; and though some writers on Norman Architecture seem to think it was a creation of Norman genius, the fact is that these northern pirates took their first lessons in stone building from their Saxon predecessors in England, and contributed little or nothing to the so-called Norman style but the rich ornamentation derived from the jewellery and wood-carving of their own countries, with which they overlaid their ponderous stone buildings.

That a temple stood originally on the same site as the church, although no portion of it may remain above ground, was shewn by the excavations made some time since, when there were found among the ruins of old foundations masses of burnt rubbish, molten copper and silver pieces, with traces of gold, and the bones of sacrificial animals and birds—pigs, horses,

and hawks. In spite of its frequent mention in the Sagas, there is no description given of this temple ; but we learn from Adam of Bremen, who wrote about 1070, that not only the roof, but the whole of the inside was, like the Temple of Solomon, covered with plates of gold. Though it is impossible to believe that the existing church or any part of it can have been the Temple of Odin, or, indeed, erected before the close of the tenth century, yet it presents features very unlike those of an ordinary church. From our illustration it will be seen that the central portion of the edifice is a rough, square, granite-built hall, having on each of its four faces a pair of arched openings, which may or may not have been originally filled in with woodwork. The granite walling is of the roughest character,



Temple of Odin, Gamla-Upsala, Sweden.

but the semi-circular arches are properly constructed. This hall now forms the nave of the church, to which a later chancel has been added at one end and a porch at the other, while the main structure itself has been heightened, and all traces of the original roof destroyed.

This curious building lies among equally weird surroundings. Immediately adjoining its churchyard are the three great tumuli, called the Kungshögar, traditionally described as the graves of Odin, Thor and Frey. The largest of these, which is some 230 feet in diameter and 60 feet high, was opened in 1846, and the others in 1874 and 1876 respectively ; but, beyond some ordinary sepulchral remains, nothing was discovered in them, or no proper record has been preserved of the "finds." The whole neighbourhood is covered with smaller tumuli,

to the number, it is said, of 12,000 within a radius of a mile, dotting the plain like a collection of ant-hills. A fourth large mound near the church is called "Tingshögen," from which the Swedish kings addressed the people at "Alshärjartinget"—the assizes; and which was used for this purpose in comparatively modern times, when from the top of it Gustavus Vasa addressed the Uppland people.

This ancient church was the first cathedral of Sweden, and it was only after its bishop had been raised to the Primacy that he removed his See to Östra Åros, the present Upsala; but the venerable fabric, which by its associations recalls the memory of the great Scandinavian gods, and within the walls of which Adrian IV. has celebrated mass, still stands among the graves of her heroes, a relic of the dawn of Christianity in Sweden.

J. TAVENOR-PERRY.

ON SOME SCOTTISH ECCLESIASTICAL RELICS.

I.—A SQUARE-SIDED ALTAR CANDLE OF WAX.

THE description of this very curious candle in the *Catalogue of the Antiquities in the National Museum, Edinburgh*, is brief in the extreme: "Altar candle of wax, ornamented with foliage in relief." It was presented to the Museum in 1782 by Mr. George Paton, but of its history I have not been able to glean any information. George Paton was in the Customs Office, Edinburgh, and a correspondent of Pennant, Gough, Bishop Percy, and also of George Low, author of the well-known *Tour through Orkney and Sceiland*.

There are many features about the candle deserving of notice; first of all, it is square-sided, an elongated obelisk in form; next, it has been rudely and wilfully damaged, and it now consists of two portions, the longer of these being kept from utter dismemberment only by the strong wick running through its six pieces. These measure, in all, eight inches in length. The point of this taper also exists: It has been severed clean off, and the upper section of the large piece shows that it also was cut, but these two faces do not fit. A portion fully eight inches long requires to be fitted in to bring the point into its proper place. The base of the candle is also imperfect; and it is, of course, impossible to say of what length the lower part was originally. Its present greatest width is $1\frac{1}{8}$ of an inch. But the length of the portions now extant, if properly placed, would be $18\frac{1}{4}$ inches. The wick is of flax, thick, and of six strands, as may be seen from the tuft projecting from the point of the candle. The wax, now a very dark brown, has been run into a mould, so designed that each of the four sides is divided into panels, separated by a projecting "cornice," such as we are familiar with in Roman altars. In the oblong spaces between these are the curious decorative-symbolic designs here shown (Fig. 1). They are by no means

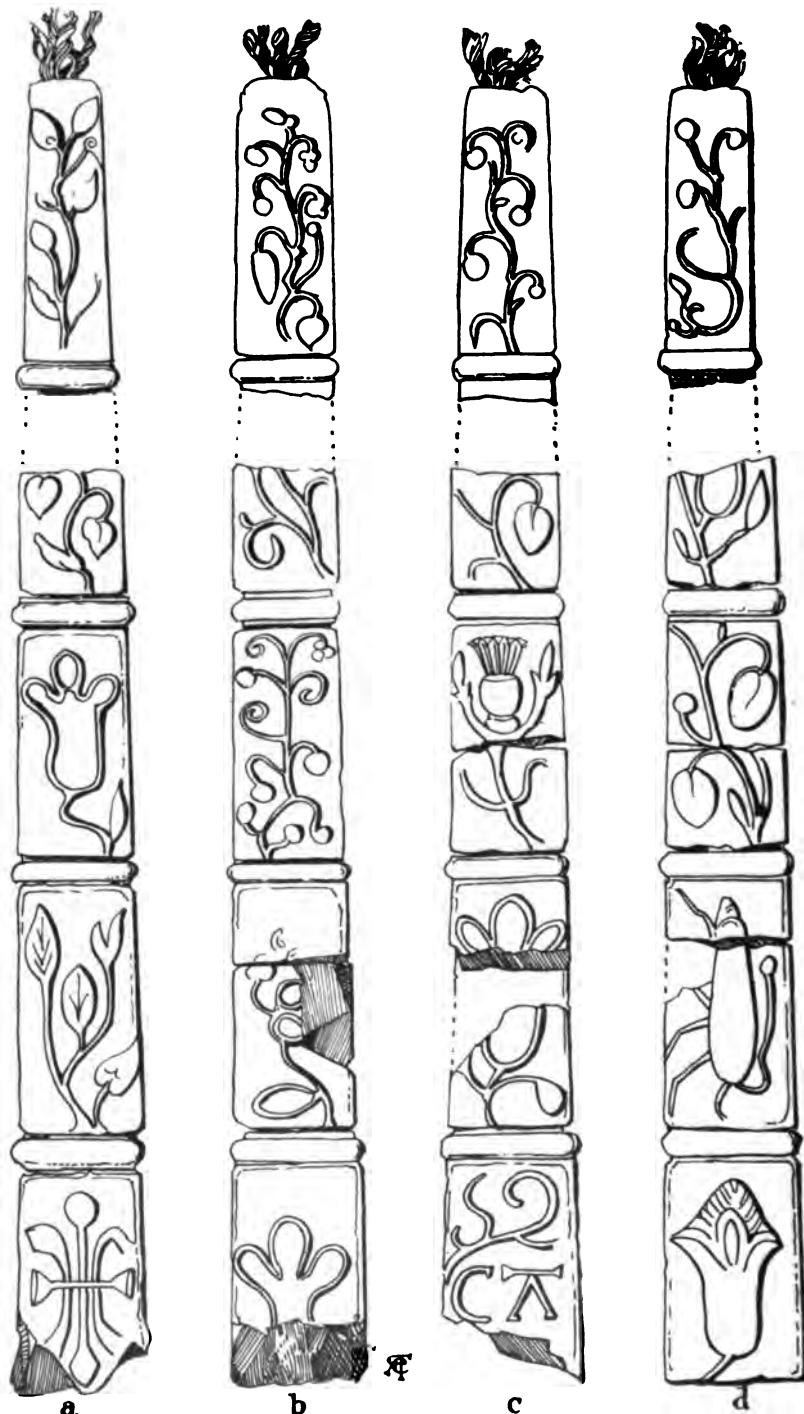


Fig. 1.—Altar Candle of Brown Wax.

exclusively foliaceous in character. Of the twenty panels, or portions of panels, six contain leaf designs, twelve have flowers, including a prominent thistle, one of them in combination with the initials CA, while the other two panels show, respectively, a strange long-bodied insect with tufted tail turned over its back, and what looks like the monogram IHC, which does not, somehow, resolve itself into anything readable.¹

After elaborate researches in divers books of various epochs, I have reluctantly come to the conclusion that there is no description minute enough which differentiates the form and style of ornament on this Scottish candle from any other candles or tapers used in the Church, and which, apparently, are always assumed to be cylindrical and void of the moulded decoration so characteristic of this example. Of the use of lights in the Church from the earliest times to quite recent there is abundant notice and ritualistic precept; but on the matters of technique

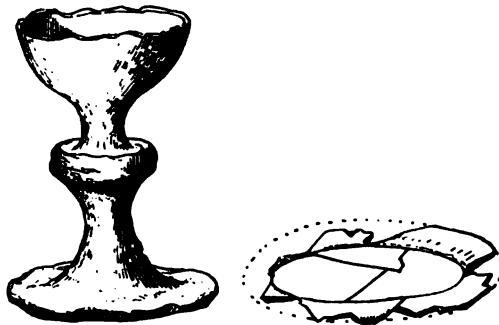


Fig. 2.—Chalice and Paten of Wax from the Tomb of Bishop Tulloch, Kirkwall.

the books are singularly lacking in information. It is, therefore, here described and illustrated in the hope that readers whose familiarity with such minute points is greater than my own may be induced to look into the matter and offer suggestions on a subject where light is much needed.

II.—CHALICE AND PATEN OF WAX.

ALMOST the same dearth of useful information seems to exist in connection with these Eucharistic vessels. This particular chalice, with its paten, is of very special interest. Both were found, along with the upper part of an oaken crosier, in the tomb of Bishop Tulloch, in the Cathedral of St. Magnus, Kirkwall, Orkney. With several other relics, they were claimed as treasure-trove and placed in the National Museum in 1864.

The materials used in making chalices and patens were almost innumerable: glass, wood, horn, leather, ivory, marble, pewter, lead,

¹ All the designs are moulded in relief, and, although fairly distinct, are not always easily shown in mere line drawing.

copper, and even clay, were all in use at various early dates, until, by several edicts, all the commoner materials were one after another prohibited, and the precious stones, silver and gold only permitted. But in no work yet perused, dealing either with Continental or with British uses, is there a single reference to a chalice made of wax.

Bishop Thomas Tulloch, of Kirkwall, lived A.D. *circa* 1422-1461. His chalice, nearly complete, and the paten, much broken, are shown in the preceding illustration (Fig. 2). The chalice measures rather over $5\frac{1}{2}$ inches in height, $3\frac{1}{2}$ inches across the mouth, and $4\frac{1}{2}$ inches at the base.¹ The paten is about $5\frac{1}{4}$ inches in diameter, flat in the centre, with a gently-curved rim, growing thinner at the outer edge.²



Fig. 3.—Diagrammatic view of one of the Consecration Crosses from Deskford Church.

III.—CONSECRATION CROSSES IN THE CHURCH OF DESKFORD, BANFFSHIRE.

IN the *Fasti Ecclesiæ Scoticæ* the Church of Deskford is named as in the Deanery of Buyn and Presbytery of Fordye. It was dedicated to St. John the Evangelist. This church has a double claim on the interest of the antiquary, in that it possessed several consecration crosses, and is also one of four edifices yet possessing a sixteenth century tabernacle, or sacrament house. Mr. Archibald Macpherson, who describes and figures⁴ several of the latter, speaks of the example at Deskford as a "Sacrament House more elaborate than any other."

¹ See *Revue de l'Art Chrétienne*, where Mons. Corblet deals fully with the subject.

² The wax is of a dull, light grey; the surface is rugose, and the whole workmanship somewhat rude and careless.

³ The relics were discovered in 1848, during the repairs of the Cathedral.

⁴ *Proc. Soc. Antiq. Scot.*, xxv., 89-116.

The inscription on the lower part, in incised letters of Gothic character, runs thus :—

" This pnt [present] loveable wark of Sacrament house
maid to the honor and loving of God be ane nobleman Alex.
Ogilvy of yat ilk, Elizabeth Gordon, his spous the yeir of God
1551."

The other specimens of sacrament houses are at Pluscandine, Kintore, and Kinkell.

The smaller consecration cross is of plaster, and its design is a hexafoil within a circle 2½ inches in diameter (see Fig. 3), with the terminals of the hexafoil joined by curved lines. It was removed from the west wall at a height of about four or five feet from the ground, south of the doorway, and was presented to the Museum by Dr. W. Cramond in 1899. "Larger crosses," says Dr. Cramond, "seem to have been placed around the church, all on the plaster, apparently done before it had dried." Of one of these I am able to show a diagrammatic copy (Fig. 4). The

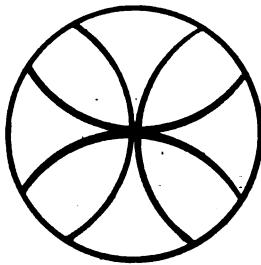


Fig. 4.—Diagram of larger Consecration Cross at Deskford.

original measured 12 inches in diameter, and the style of the incised line-work is the same as that of the smaller cross.

IV.—PORTABLE INK-BOTTLE OF BRONZE.

THIS little box, or bottle, nearly 2½ inches square, was found at Barr of Spottes, near Dalbeattie, in the Stewartry of Kirkcudbright, and obtained for the Museum in 1894 (see Fig. 5). It is made of three pieces of metal, the two square, flat sides and the narrow edge with the spout and two loops cast in it. On a minute examination one can see the silvery sheen of the "speltre" used to braise the edges of the sides and of the rim together; in its colour it is quite distinct from that of the edges themselves. The two small oval loops measure each $\frac{1}{4}$ inch by $\frac{1}{8}$ inch. The neck, or spout, now broken, measures barely $\frac{3}{8}$ inch long, and scarcely that in diameter. The loops are clearly for suspension, and the neck is wide enough to admit a small quill. One of the sides does not show now much trace of decoration; but the other is completely covered with

interlacing bands crossing at right angles, an eighth of an inch in width. The edges have had similar decoration all over them, but differing in detail of interlacing. On two portions this is almost untraceable. On

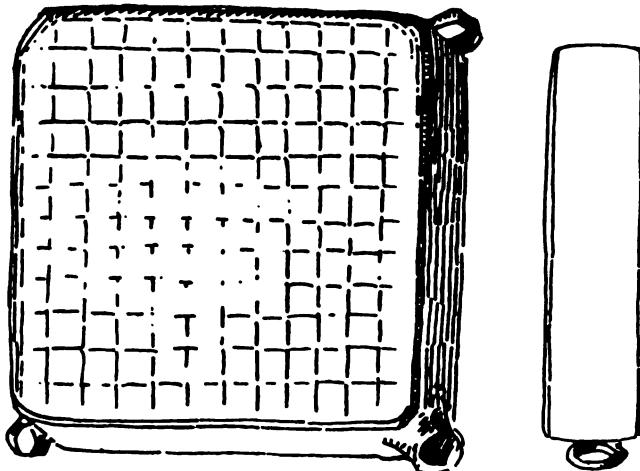


Fig. 5.—Ink-Bottle found at Barr of Spottes, Stewartry of Kirkcudbright.

the remaining two, however, the pattern is sufficiently clear to be identified with the variety No. 551 shown by Mr. Romilly Allen in the technical descriptive part of *The Early Christian Monuments of Scotland*.

FRED. R. COLES.



Notices of New Books.

"OLD COTTAGES AND FARM HOUSES IN SURREY." Illustrated by W. Galsworthy Davie, with an introduction and sketches by W. Curtis-Green, A.R.I.B.A. Crown 4to, pp. xiv. 70 ; one hundred collotype plates, and upwards of a hundred sketches in the text. Price 21s. nett : B. T. BATSFORD. This volume is uniform with three others illustrative of Old English Cottages and Farm Houses which have been recently issued by the same publisher to illustrate the most typical and beautiful remains of minor and domestic architecture in different parts of England. Those volumes respectively illustrated (1) Kent and Sussex, (2) Shropshire, Herefordshire, and Cheshire, and (3) the Cotswold District.

Whilst each of these districts had its own special style and charm, there can be no hesitation, if they are placed side by side with the present volume—the examples of which are taken exclusively from Surrey—in saying that this last work bears the palm for beauty of execution, for variety and grace of the examples selected, and for comprehensive treatment in the letterpress.

In the one hundred exquisite collotype plates Mr. Davie gives pictures of 128 examples. For my own part, I thought I knew Surrey fairly well, but these pictures and the text illustrations by Mr. Green have revealed to me not a few instances of good, picturesque, and interesting old work which I had hitherto not seen, or had passed by without observing. Probably my own experience is that of many others who are resident in the county, or who know and love much of Surrey from frequent visits or brief residence therein. Of half-timbered work there are some good examples at Betchingley, Elstead, Compton, Crowhurst Place, Eashing, Ewhurst, Farnham (with an oriel window), Frensham, Unstead, Gomshall, Lingfield, Bonnet's Farm near Ockley, Seale, Shamley Green, Shere, Stoke, Great Tangley, and Worplesdown. At Ewhurst there is a good example of timber work with the intervals filled up with bricks after a herringbone fashion, a style which is very rarely to be met with in Surrey, but is found with more frequency in Hampshire. In many cases singularly fine examples of Tudor brick chimneys remain—as at Brimscombe, Eashing, Ewhurst, and Sheare ; and there is also a fine set of chimney shafts, set in pairs diagonally, to

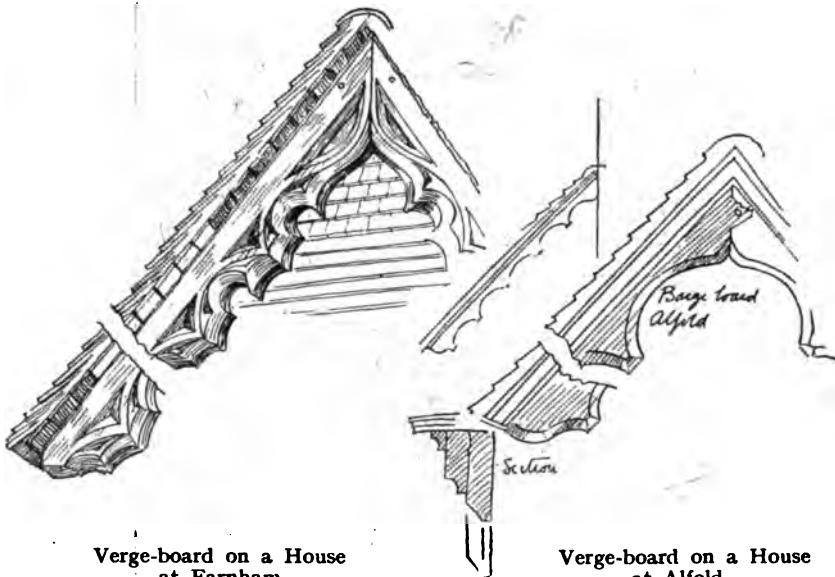
the almshouses of Farncombe. These Surrey cottages and small houses illustrated by Mr. Davie are so essentially English in design and workmanship that they ought to be regarded as a valuable heritage of the



Back of Cottages, Eashing.

skill and power of design of our forefathers of the sixteenth and seventeenth centuries. Such workmanship is, alas, gradually disappearing; and being replaced with the work of our own days. There is no doubt

whatever that there has, as a rule, been a great improvement in our own times—particularly in country districts—in new houses, both great and small, as compared with the deplorable state to which the art of building had sunk in the first half of the last century. This degree of improvement, as Mr. Green points out, is partly due to the careful study by our architects and builders of old plans and methods which were in use during the Tudor and Stuart periods. From this point of view, such books as these are of the greatest possible value, not only to antiquaries and lovers of the picturesque, but also to the genuine builders and designers of the present day. “We need a traditional building art, that will enrich life and add to the pleasure of the countryside. The small houses of the country towns and villages,

Verge-board on a House
at Farnham.Verge-board on a House
at Alford.

and the cottages on the common, are more than historical relics—the forms which they take are dictated by principles which can never be old or out of date. In buildings of a utilitarian character, such as cottages and small houses, economy is necessarily one of the dominating factors. When Emerson said ‘that the line of beauty was the line of perfect economy’ he was only putting into words what has so often been shown in building. Architecture is no exotic aloof from the facts of life; it has to express the needs and ideals of the time, and cannot thrive apart from them.”

It is well pointed out in the Introduction that the characteristics of Surrey buildings are not very different from those of Kent or Sussex, but they differ considerably from the buildings in such districts as the

Cotswolds or parts of Yorkshire and Westmoreland, where our ancestors were dependent for local building material on the adjacent quarries, and where the houses are found to be, as a rule, both stone-built and stone-roofed. Contrariwise in Surrey, the local materials were more numerous; thus at Eastend Farm, Seale, there are walls of both stone and brick, of half-timber and plaster, and of half-timber with tile facing, and the whole under a tiled roof. Or, again, at Bonnet's Farm, near Ockley, there are half-timbered walls, the panels filled with red brick



Iron Work of an Entrance Gateway in Farnham.

and lath and plaster, and the whole roofed with stone slates. In both these instances, and in several others that might be named, alterations and additions have been made at the hands of successive generations, "but so cunningly done in the traditional way, and with such kindly materials, that the whole has mellowed together."

Mr. Green deals after a most interesting fashion with the various details of these old buildings. He shows how the earliest roofs are steeply pitched, and that the verges were carried well out over the gable

wall. The verge-boards, designed to cover the wall-plates and purlings, were often elaborately moulded or chamfered, and pierced with cusping or tracery. There are not many of these old verge-boards now left, owing to their exposed position, but Surrey supplies several excellent instances. On a house at Farnham facing the church the oak verge-boards are carved after an exceptionally vigorous fashion, and are, apparently, of early fifteenth century date. There is another striking early example at Alfold; whilst the original set of pierced quatrefoils in this position, on a gable of the post-office at Shamley Green, is most effective. It is a little surprising to find that Mr. Green adheres to the use of the word "barge-board," which is merely a corruption of verge-board.

There is not a paragraph or page in Mr. Green's admirable Introduction which could be spared, whether dealing with the varieties of half-timbered work, with the general planning and construction of early houses and cottages, with the use of brickwork, with the construction of chimneys, with the furnishing of interiors, with the details of ironwork, with oak panelling, or with lead rain-water heads; on all these points the text illustrations are most happily chosen. All that he has written or sketched is well worth the consideration of architectural students and of lovers of the humbler forms of old English domestic architecture in every part of our country.

I have not the pleasure of any acquaintance with either Mr. Davie or Mr. Green, but, as a general antiquary and a particular lover of English domestic work, I am glad of an opportunity of expressing my own particular gratitude to both these gentlemen for the joint production of a book of such exceptional worth. It cannot fail I feel sure to give great satisfaction and pleasure to many of like humble acquirements with myself, and still more to those who are better acquainted with the niceties of architectural expression. We are indebted to Mr. Batsford for the loan of the illustrations to this review.

J. CHARLES COX.

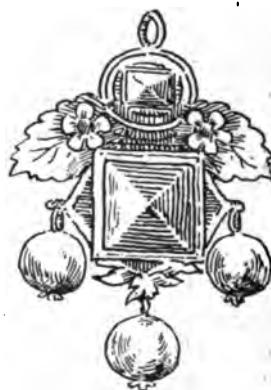
THE CONNOISSEUR'S LIBRARY. "JEWELLERY," by H. CLIFFORD SMITH, M.A. (Methuen & Co.) Pp. xlvi., 410; illustrations: 54 plates, 33 text cuts. Price 25s. nett. With the exception of that of the ancient Egyptians and Phœnicians, Mr. Clifford Smith does not profess to deal with the jewellery of any people beyond the limits of Europe. Nevertheless, the ground traversed between the earliest period and the present day is so vast that, in order to bring the mass of material at his command within the compass of a single volume, the author has been compelled to condense; and again and again the reader, bewildered by the crowds of information passing in rapid transition before his notice, pauses, as it were, to take breath, and finds himself regretting

that this or that branch of the subject could not have received more thorough treatment than it has done. This is not to imply that the author does not know his subject; rather he knows and sets down too many facts concerning it—more than he has been given adequate space to explain. In a word, the work, if it has a fault, partakes somewhat too much of the nature of a catalogue.

The author's account of the Greek craftsman, viz., that he "was ever careful to keep the material in strict subordination to the workmanship, and not to allow its intrinsic worth so to dominate his productions as to obscure his artistic intentions," may well apply as an excellent test of the qualities which differentiate good jewellery from bad all the world over.



Sketch of Brooch of the Madonna
in Stefan Lochner's *Dombild*
in Cologne Cathedral.



Sketch of Pendant worn by the
Three Graces in Botticelli's
Primavera.

The persistence of certain types, widely sundered by time and space, is exemplified by the spirals common to primitive Mycenean jewellery and Celtic ornaments. However, the earliest of the direct sources of inspiration of mediæval jewellery are to be found in Byzantine work. Christian ideals therein first began to predominate, the new era having been inaugurated in the year 330. Previously to the time of Charlemagne, who forbade the practice as superstitious, it had been the accepted custom among Christians—a custom derived, no doubt, from that of pre-Christian peoples—to bury their dead with the arms and ornaments they had worn during life. The result of the prohibition was to close one of the principal channels through which a supply of such trinkets and ornaments might have been preserved to modern times, and to render mediæval jewellery comparatively rare. Before mediæval days there was no such thing as fashion in the modern sense, but, as time went on, fashion arose and became more and more capricious and paramotint;

so that the greatest contrast exists between the different pieces of mediæval work that have survived. In its turn, Gothic jewellery was regarded as out of date, and, under the Renaissance, the greater part of it was doomed to be remodelled in accordance with the taste of the age. This circumstance is the more to be regretted since, in the words of the author, "in the refinement and simplicity of their arrangement and design these mediæval examples of the jeweller's art transcend many of the greatly admired and more famous jewels of the Renaissance."

No inconsiderable group of mediæval jewellery comes under the head of insignia of orders of chivalry. Prominent among these is the Order of the Golden Fleece. A drawing of the collar is given, but no



Badge and Collar of the Order of the Golden Fleece, representing steels and flints; A.D. 1432, from John Van Eyck's portrait of Baldwin de Lannoy, at Berlin.

explanation of the beautiful device of briquettes which, through the many connections of the ducal house of Burgundy, became one of the most familiar of the ornamental motifs in Europe from the middle of the fifteenth century onward; neither under the head of jewels is any mention to be found of the great diamond of 135 carats which, formerly the property, it is said, of Charles the Rash, is now among the Crown jewels in the Treasure Chamber of the Burg in Vienna.

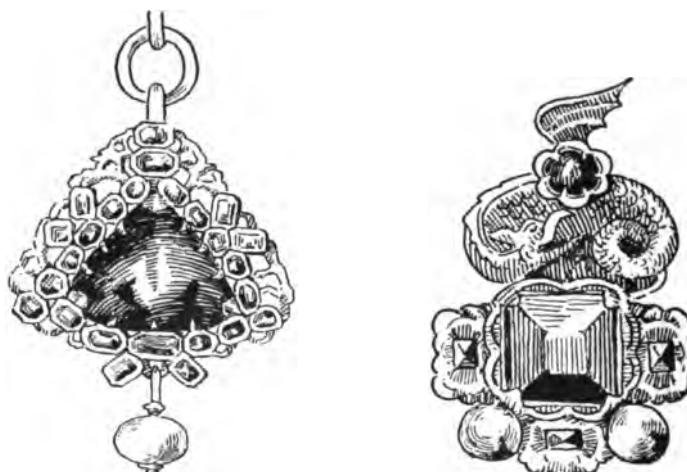
Another large class of ornaments comprises pilgrim badges of the kind which everyone who has seen the play of *Louis XI.* will remember. In this connection the author might have mentioned that an interesting

badge of Louis XI.'s favourite pilgrimage Church of Our Lady of Cléry is still preserved there, having been discovered in the bed of the neighbouring Loire.

A chapter on "The Mystery of Precious Stones," a highly important branch of the subject considering the talismanic powers anciently attributed to stones, is the briefest of sketches; the occultism of the Gnostics and its bearing on precious stones and jewellery being dismissed with barely more than a cursory mention.

The employment of jewels *en cabochon* rather than cut in facets is one element in the charming qualities which distinguish ancient jewellery from modern.

Mr. Clifford Smith in reference to the neck-chain ring on the King's neck in the famous tapestry at Coventry, speaks as though there were no doubt about the representation being that of Henry VI. Whether it be



Sketch of the Penruddock Jewel; Sketch of Jewel in Ghirlandaio's portrait of Giovanna Tornabuoni.
English, first half of sixteenth century.

he or not is uncertain, but it is, at least, quite certain that the work is not contemporary. It is far more likely to be meant to represent Henry VII., in whose time it appears to have been executed.

A phenomenon, the significance of which has perhaps never yet been fully appreciated nor traced in all its bearings, is the close connection between the respective arts of the picture-painter and the jeweller in old days. The author certainly does not overstate the case when, in the chapter on Italian work of the fifteenth century, he says, "nearly every painter possessed an insight into the mysteries of the goldsmith's craft, and represented his subject, whatever it might be, with careful attention to its jewelled accessories"; or, again, "nearly every artist, before applying himself to painting, architecture, or sculpture, began with the study of the goldsmith's craft." A collection amounting to

nearly one hundred and eighty designs for jewellery by Holbein is preserved in the British Museum.

In the sixteenth century our own King Henry VIII. set an example of lavish display in jewellery, his fingers being described as one mass of rings, and "the passion for personal ornaments ran such riot that even foreign critics inveighed against Englishmen for their extravagance." As Mr. Clifford Smith rightly says, "great ostentation and external splendour were the chief features of the Renaissance." The logical consequence was, it is hardly necessary to tell, the ultimate extinction of jewellery as art, for thenceforward the ever-increasing tendency was to emphasise the intrinsic value of precious stones as distinct from their aesthetic value or the beauty of their settings. So dazzled were men's and women's eyes with the glitter of the diamond that artistic effort on the part of the goldsmith was practically tabooed. His office became nothing more than to display the shining stones to their utmost capacity, until the artistic degradation of jewellery was complete in the nineteenth century. Its wonderful revival, owing to a reversion to older standards, is a matter of quite recent years. Until then, peasant jewellery alone, retaining the traditional forms peculiar to different peoples, might claim to have any artistic—as distinct from commercial—value. The interesting chapter on peasant jewellery, however, leaves many gaps to fill. Thus not a word is said in it of the enormous group of Russian jewellery, nor, though the author does refer to "Adriatic" jewellery, does he mention the charmingly picturesque work of the now extinct people of Krivoscie, in the Dalmatian highlands.

A chapter on forgeries and one on mourning and *memento mori* ornaments, with an excellent bibliography and an index, conclude a valuable and handsomely illustrated volume. **AYMER VALLANCE.**

"SCREENS AND GALLERIES IN ENGLISH CHURCHES," by FRANCIS BOND (Henry Frowde). Pp. xii, 192. Illustrated by 152 photographs and measured drawings; price 6s. 6d. It is not a little remarkable to find what a great amount of attention has been paid to the question of old screen work in English churches during the last few years. Much of this is due to the two important and beautifully illustrated articles by Mr. Aymer Vallance in Messrs. Bemrose's Memorial Volumes for the respective counties of Kent and Derby. So far as the West of England is concerned, the almost equally admirable articles by Mr. Bligh Bond on the screens of Devonshire and Somersetshire have stirred up not a few to the appreciation of the beauty and interest attached to church screen work. It is a great pleasure to welcome this book by Mr. Francis Bond, with its profusion of charming photographic plates. It is really wonderful to think how such a wealth of good illustrations can be produced for so moderate a price. These pages supply—both in picture and letterpress—a good general account of the whole of the ecclesiastical screen work now extant throughout England and Wales. Mr. Francis Bond recently won golden and well-merited appreciation for his large work on *Gothic Architecture in England*, and this smaller and slighter work will, at all events, not detract from the high opinion formed of his powers as an appreciative describer of architecture

both in general and in detail. We do not find ourselves entirely in agreement with Mr. Bond in some of his conclusions and surmises, but there is no space available for the discussion of these minor differences.

"*THE BOSWORTH PSALTER,*" by ABBOT GASQUET and EDMUND BISHOP; G. Bell & Sons. Quarto, pp. 190; four facsimile plates. Price 15s. 6d. It was the good fortune of that ripe scholar, Abbot Gasquet, to bring to light early in 1907, at Bosworth Hall, Leicestershire, an ancient English Psalter hitherto unnoticed and undescribed. Recognising the great interest of this precious volume, which the owner, Mr. Turville Petre, allowed him to take away, he proposed to Mr. Bishop, who has been the Abbot's friend and fellow-worker for many years, that they should together make a joint study of the manuscript. The result is now before us in this scholarly and admirably printed volume. It is of particular interest to note that the Psalter itself has now been acquired by the British Museum, and is numbered Addit. MS. 37517.

The Psalter consists of 137 folios of thick parchment. On the first page of the calendar are the three signatures of "Thomas Cantuarian," "Arundel," and "Lumley." It must have formed one of the various manuscripts collected by Archbishop Cranmer after the dissolution of the monasteries, which were subsequently acquired by the Earl of Arundel. By him they were bequeathed to Lord Lumley, his son-in-law, and soon after the latter's death in 1609 the whole collection was purchased by James I., and became part of the royal library, which was eventually presented to the British Museum. How the Bosworth Psalter became separated from the rest of this collection cannot now be unravelled. The Latin Psalter occupies ninety-one folios, and is of the version known as the Roman, which in certain places has been corrected at a later period into the Gallican. This is followed by the Canticles used at Lauds, a Hymnal of a hundred and one hymns, the Canticles for the third Nocturn of the monastic office, and the Preface and Canon of the Mass. Each of these divisions is discussed at length in these pages; special interest attaches to the early date and variants of all these divisions, and, more particularly, to the Hymnal, which is the earliest known form used in England. Hagiologists will find the account of the calendar prefixed to this Psalter of absorbing interest. The learned authors come to the conclusion that this Psalter—with its accompanying offices—was penned for monastic or Benedictine use, and not for the Roman or secular office; that the calendar is one of the Cathedral Church of Canterbury; and that, from the unique character and splendour of the Psalter in size, handwriting, and ornamentation, must have been written for some great personage. They, therefore, arrive at the highly probable conclusion that the possessor of this manuscript, so notable in its art and execution, was St. Dunstan, the first ecclesiastic of the kingdom, in the earlier years of his archiepiscopate at Canterbury.

In a valuable appendix to this volume Mr. Leslie Toke has some notes on the accepted date of St. Dunstan's birth. The date usually given is 925, but Mr. Toke gives good reasons for the presumption that his birth-date must be placed at least as early as 910.

"*THE EXCAVATIONS AT WICK BARROW,*" by HAROLD ST. GEORGE GRAY (Taunton : Barnecott & Pearce). Pp. iv, 78; illus. twelve plates and several text illustrations and plans. Price 4s. 6d. It is a pleasure to draw attention to the recently issued account of the systematic excavations undertaken at Wick Barrow, Stogursey, Somersetshire, in 1907. The Somersetshire Archaeological Society and the Viking Club united in this scientific exploration of a mound of much local repute, and remarkable for the traditions attached to it. The work was carried out under the capable direction of Mr. H. St. George Gray, and this record, with its valuable

series of illustrations, is the most complete that has yet been issued of a single barrow of the early Bronze Age. It was privately printed for subscribers to the excavation fund, but a few copies remain on sale for the public, and we strongly urge all those interested in prehistoric man and barrow excavation to obtain this book. The date of this tumulus is now proved to be about 1800 B.C.; it covered a circular walled enclosure of a character that has not hitherto been found in this country. The relics discovered are deposited in the Taunton Castle museum.

"AN INTRODUCTION TO THE STUDY OF ENGLISH FONTS," by A. KATHERINE WALKER (London: Woodford Fawcett & Co.). Pp. xii, 131; illus. 131, by the author. Price 6s. This introduction to the study of English fonts, with particular details as to those in Sussex, is a distinctly useful work. The illustrations are of considerable value and much interest. We do not find ourselves quite in accord with all that is said as to the earliest use of fonts, and it would be well, if a second edition is demanded, for the author to study *Baptism and Christian Archaeology*, by Mr. Clement Rogers, published in 1903. A curious mistake is made on page 8, where an illustration is given of a "Font at Pont à Moussin, France." The illustration has no connection whatever with baptism, but represents the miracle of St. Nicholas bringing the two boys to life out of the Jew's pickling tub. By far the best part of the book, both in letterpress and pictures, is that series of descriptions of eighty-seven of the earlier fonts of the County of Essex. This county is particularly rich in Norman examples of fonts, and it is just possible that there may be one or two pre-Norman examples amongst the rudest of them; but on this latter point Miss Walker is too vaguely sanguine. The majority of these Norman fonts have square bowls, but there are two groups which are circular, namely, those that are tub-shaped and those that are chalice-shaped. There is a good summary account of Sussex fonts in *English Church Furniture* (Methuen); the authors of that work do not consider that there is a single instance of a Saxon font in the county.

"OLD SWANAGE AND PURBECK," by W. M. HARDY (Dorchester: Dorset County Chronicle). Pp. viii, 243; illus. twenty-six full-page. Price 2s. 6d. net. This well-printed and excellently illustrated book contains a collection of brief articles—topographical, historical, antiquarian, biographical, and anecdotal. They are the work of a gentleman well known at Swanage and throughout the Isle of Purbeck as a close and critical observer of the events that have happened during his long life, and as a diligent and accomplished student of the records of the past. His profession as a builder brought him in the past into close connection with various restoration schemes. It is to his well-directed and patient cunning that archaeologists owe the preservation of the highly interesting Saxon-Norman church of Studland, which he undertook and accomplished with consummate skill in the year 1881. Many an antiquary of repute will be glad to have such a book as this on his shelves; it is also full of bright and entertaining matter for the general reader. Knowing the Isle of Purbeck well, from end to end, we have no hesitation whatever in strongly recommending all visitors to that most charming corner of Dorset to purchase this book. A good deal of high-priced nonsense has been written quite recently about this district, but these pages are, for the most part, quite trustworthy. The author's account of the somewhat puzzling little church of Worth Matravers is well worth studying, and the same may be said of his account of Corfe Castle. Many of those who have the pleasure of the acquaintance or friendship of this Swanage veteran will be glad to find an excellent photograph of him as the frontispiece.

"THE SAINTS IN ART," by MARGARET E. TABOR (Methuen & Co.). Pp. xxxi, 208; illus. 20. Price 3s. 6d. There have been various books issued, both small and

great, which cover much the same ground as that occupied by this volume. This book, however, is the most compact as well as the best in printing and illustrations of any that have come under our notice. It cannot, of course, be compared with large works, such as the four volumes by Mrs. Jameson, but it will serve as a useful and pleasant travelling companion to those who are visiting churches and picture galleries on the Continent. Short accounts of the various saints are set forth in alphabetical order, and there is also an alphabetical list of their respective symbols and attributes. The introduction speaks of it being useful both "at home and abroad," but we somewhat demur to the "at home." A considerable number of well-known English saints, such as St. Werburgh, St. Chad, or St. Alkmund, are not so much as mentioned, whilst under St. Christopher nothing is said as to his very frequent appearance in mediæval wall paintings of English churches, or as to the reason of his almost invariably appearing on the north wall opposite the chief entrance. The strangest omission of all, however, is that of St. Thomas of Canterbury, the scene of whose martyrdom still remains on the walls of various English churches, and is also of general occurrence throughout the Continent.

"THE ROMAN CENTURIATION IN THE MIDDLESEX DISTRICT," by MONTAGUE SHARPE, D.L. (Brentford Printing and Publishing Co.). Quarto, pp. 20, with map; price 3s. 6d. The price of this pamphlet is unusually high for the small amount of letterpress which it contains, but we prefer to give it a few words of special notice by way of commanding it strongly to the consideration of Romano-British archæologists, rather than to include it in a summary of pamphlets received. It is, we believe, the first attempt to apply the Roman rules of surveying to the lands of a Roman colony in Britain; it is also a matter of particular interest to Domesday students, for, according to Mr. Sharpe, the Roman *centuria* in Middlesex with its $31\frac{1}{2}$ acres became the *virgate* of the Saxon, and four virgates constituted the *hide*, or a holding of 125 acres of land. If the Domesday hidation of Middlesex is worked out on this basis, the result is that the acreage practically agrees with that of the Ordnance Survey. The question of the centuriation of Roman Britain was discussed by Mr. Cook, F.S.A., in *Archæologia* xlvi. The question is too elaborate for discussion in a brief notice, but the Middlesex branch of this enquiry is herein fully worked out, and deserves close attention.

PROCEEDINGS OF SOCIETIES. The quarterly part of the *Archæological Journal* (vol. lxv., No. 258) for June, 1908, has a good illustrated article on the Evolution and Distribution of some Anglo-Saxon Brooches by Mr. Reginald A. Smith; an account of Holdenby by Mr. Albert Hartshorne; of the Corbridge Excavations of 1907 by Mr. R. H. Foster; and the Excavations of the Roman Fortress of Pevensey by Mr. F. L. Saltzmann. These four articles, all well illustrated, form an unusually strong number. We do not think Mr. Hartshorne is right in his opinion that the classical screen in Holdenby Church was removed there from the old house or palace. The reasons against this conclusion are multitudinous, and commended themselves to the late Mr. Micklethwaite, who examined the screen with much care on two occasions. It is almost, if not quite, conclusive that the screen was originally erected in the church at the time when it was otherwise beautified by the builders of the great house in the reign of Elizabeth.—*The Wiltshire Archæological and Natural History Magazine* (vol. xxxv., No. 109), edited by the Rev. E. H. Goddard, contains a considerable variety of excellent illustrated papers pertaining to the antiquities of the county. The notes on the churches of Rodbourne Cheney, Lydiard Millicent, Stapleford, Wylye, Wishford, Steeple Langford, and Little Langford, by Mr. C. E. Ponting, F.S.A., are of special interest.—*The St. Albans and Hertfordshire Architectural and Archæological Society* has issued a valuable calendar of upwards of one hundred and fifty pages of the records

of the old archdeaconry of St. Albans, from 1575-1637. The work has been well done by Mr. H. R. Wilton Hall, the Hon. Librarian to the Society. The answers to the Visitation questions of 1583 are of much interest. The whole records are of much value to ecclesiologists.—*The Saga Book of the Viking Club* (vol. v., part 2) abounds in interesting and appropriate papers of considerable variety. Photographs of the ancient ironwork representing a Viking ship on the church door of Stillingfleet, Yorkshire, are reproduced from *THE RELIQUARY* of April, 1907, together with the account given by the late editor. Mr. H. St. George Gray gives some interesting notes on "Danes' Skins." At the Taunton museum there is a specimen of Danes' Skin taken from underneath the ironwork of the church door of Copford, Essex, which is here figured; another piece of skin from the same church is in Colchester museum.—The last number of the *American Journal of Archaeology* (vol. xii., No. 2) is, as usual, of great value in the elucidation of classical antiquities. The chief articles in this number are on the Mausoleum at Halicarnassus on the Roma Quadrata and the Septi Montium on the Metopon in the Erechtheum, and on the Charioteer of Amphion at Delphi.—The quarterly statement of the *Palestine Exploration Fund* for July, 1908, gives, in addition to a variety of notes, a valuable account of the excavation of Gezer and of the gigantic passage hewn out of the solid rock, known as the Gezer tunnel. The history that this tunnel has to tell us is of a dense, active, cultivated, and quiet population of Canaanites, who lived upon the hills of Gezer between the twentieth and eighteenth centuries B.C.—*The Canterbury & York Society* (part xiv.) have issued the first part of the valuable register of John Peckham, who held the Archbispopric of Canterbury from 1278 to 1294. Considerable portions of the Register (chiefly the episcopal letters) were published some time ago in the Rolls Series, but much was omitted that is of local antiquarian interest and of general ecclesiastical value. The Society is now issuing to its members all the omitted sections. The 120 pages of this part cover the first 53 folios of the Register. The numerous entries here set forth in extended Latin from the original, with brief English headings, are well worth printing. One of them, relative to the ordination of the College of Wingham, is of considerable length; it consisted of a provostship and six canonries, two of the canonries or prebendaries were to be held by priests, two by deacons, and two by subdeacons; the details are of much interest.—Vol. xxi. of the *Surrey Archaeological Collections* (pp. xlvi., 233; profusely illustrated) well sustains the high position attained by this county Society among provincial antiquarian associations. The most valuable of numerous excellent papers are those on the Anglo-Saxon Cemetery at Mitcham, by Mr. Reginald A. Smith, F.S.A., and Church Notes on West Clandon and Stoke d'Abernon by Mr. T. W. Johnston.

Notices of MAGAZINES as well as several REVIEWS are held over until January, 1909, when a whole sheet of 16 pages will be devoted to recent literature.

Items and Comments :

Antiquarian and Literary.

It is with much regret that we chronicle the death, at the age of 77, of MR. WILLIAM BEMROSE, of Derby. His death occurred somewhat suddenly, at Bridlington, on August 6th. Mr. Bemrose was a gentleman of considerable literary and artistic tastes, and was chairman of the Art Gallery Committee of the borough of Derby. He was well known as an antiquary and a collector of pictures, china, and other

virtu. Himself an artist of no mean ability, he was also a skilful carver in wood, and his book on woodcarving has long been recognised as a standard work. He wrote several other books, two of which were exhaustive treatises on Derby china and on Bow and Chelsea china, upon which subject there were few better authorities. He also wrote "The Life and Works of Joseph Wright, A.R.A., Commonly Known as 'Wright of Derby,'" and he made the collection of Wright's paintings a special hobby. Mr. Bemrose was elected a Fellow of the Society of Antiquaries in 1905, and was a frequent contributor to the magazines on archaeological and antiquarian subjects.

THE RELIQUARY has no concern with present-day politics, but it is well within our province to draw attention to the recent Bill introduced into the House of Commons on the question of ACCESS TO MOUNTAINS. Owing to the pressure of public business the measure has been withdrawn, but it will be reintroduced in 1909, when it is much to be hoped that it will receive the support of the Congress of Archaeological Societies on purely antiquarian grounds. In the very first volume of THE RELIQUARY (1860), nearly half a century ago, that eminent archaeologist, the late Sir Gardner Wilkinson, D.C.L., F.R.S., complained that he was not allowed to make a plan of the notable "Carls' Work" in the Peak district, because "researches among ancient remains on these moors, whether camps or sacred circles, are greatly interfered with by the importance of the still more sacred grouse, and the keepers ruthlessly prohibit any examination of the antiquities within their beats." The present editor of THE RELIQUARY has on two occasions been peremptorily ordered off great open moors by the keepers of two noble proprietors, but in his case a refusal to leave save by force, together with the presentation of his card, has so far had no dire results. Even in the old days of the severity of Forest Law in those parts there was free access for the pedestrian throughout the High Peak forest, provided he carried no implements of the chase, save for the four weeks of the "Fence Month."

A reprint of a brief paper by Dr. Francis Galton, recently read before the ROYAL SOCIETY OF LITERATURE, entitled "Suggestions for Improving the Literary Style of Scientific Memoirs," has reached us, and we understand that it has been sent round to a large number of societies, including several that are not usually classed as scientific.

In the judgment of some of those to whom this brochure has been addressed, the action of the Royal Society of Literature, though doubtless well intentioned, savours of impertinence, more particularly as it is accompanied by a typed letter from the secretary suggesting that the question of "the acceptance or rejection of papers should include certain questions which Dr. Galton has drafted as to the literary suitability of the memoir." These questions are as follows:—

"Do you consider the memoir to be—(1) Clearly expressed; (2) free from superfluous technical words; (3) orderly in arrangement; (4) of appropriate length; (5) state whether any new terms are used in the memoir, mention what they are and whether you consider them appropriate; (6) add such general remarks on its literary style as you think would be useful to the Council when considering its publication."

In our opinion, although good polished English and terse expressions are desirable qualities in any scientific or archaeological article, such qualities ought most certainly to take a secondary place. What subscribers to such societies require—or ought to require—is original or able matter, not the stilted essays of priggish pedants who are constantly thinking of the phraseology they use. To reject an article because of the poverty or the extravagance of its English would not unfrequently be exceedingly foolish and disastrous to the dissemination of the results of careful

investigation and first-hand research. Every society that is worth its salt possesses an editor, usually backed by an editorial committee, part of whose duty it is to correct raw expressions, possible lapses of grammar, or distinct instances of poor style. Editors of experience know full well that over and over again some of the most valuable papers of their transactions originate with those who have not had the good fortune to enjoy either a public school or a university education. It would often be the height of folly to reject such papers because they did not reach the imaginary standard of literary excellence attained by the Royal Society of Literature. Dr. Galton positively suggests "that Councils should require a report on the literary sufficiency of every proffered memoir *before* discussing whether it should be accepted for publication!" Anything more fatal to the spread of genuine research or knowledge could scarcely be suggested.

It is, moreover, not a little amusing to read through this particular paper specially reprinted for the benefit of societies at large, and to notice that it falls into the very sins which it is supposed to correct. Its chief point seems to be the suppression of redundant or long words, and the achievement of a terse and short-termed style. "The power," says our schoolmaster, "of the English tongue when limited to the use of words of one or two syllables is remarkably great." The comical point about this suggestion is that our critic right through his brief paper falls headlong into the very faults he seeks to correct. Why, for instance, in the sentence just cited should *remarkably* be used instead of *very*—four syllables instead of two? The whole scolding abounds in long words for which brief Saxon equivalents could readily be substituted, such as "limitations," "circuitous," "nomenclature," "unobjectionable," "preposterous," "inherent," "termination," and "delegated," on a single page. Doubtless Dr. Galton's intentions are excellent, but it is well to remember the ancient hint to physicians to heal themselves, and the Royal Society of Literature cannot do better, in the first instance, than model their own transactions on the basis which they hope to see achieved by their contemporaries.

At the meeting of the BRITISH NUMISMATIC SOCIETY, held on July 15th, Mr. W. J. Andrew continued his interesting and highly important series of addresses on the coinage of the reign of Stephen. The martlet type, Hawkins No. 277, was peculiar to the mint of Derby, and he attributed its issue to Robert de Ferrers, Earl of Derby, during the captivity of Stephen in the summer of 1141, when, in consequence of the Empress Matilda being in possession of London, the Earl would be precluded from obtaining official dies, and would be thrown on his own resources for supplies of currency. He would, no doubt, employ the local seal-cutter to sink the dies, and this would explain the unusual character of both workmanship and lettering. The lecturer accepted the reading of the moneyer's name as corrected to Walchelinus, instead of Whichelinus, as previously supposed, and quoted numerous charters to prove his relationship to the earl and his large benefactions to Darley Abbey. As further evidence that this type was issued by Robert de Ferrers, Mr. Andrew referred to a coin which, with the exception that on the reverse fleur-de-lys replaced the martlets, was of identical workmanship, lettering and design, and clearly the work of the same die-sinker. The name of the mint upon it was Stv, a contraction of Stutesberia, the old name for Tutbury, nine miles from Derby, and the *caput* of the earldom. The earl's castle was at Tutbury, and as he himself was also called Robert de Stutesberia, being so referred to by Orderic, it was a question for consideration whether the horseman type, Hawkins No. 280, bearing the legend Robertus de Stu, should not be assigned to him rather than to Robert of Gloucester or to Robert de Stutville. The variety, Hawkins type VI. of Stephen's first type, on which the cross on the reverse was

engrailed and terminated by fleurs, Mr. Andrew assigned to ecclesiastical mints, and instanced examples of Exeter and of Newark, quoting in support a charter from Stephen granting to the then Bishop of Lincoln the privilege of coining at his castle at Newark. Passing on to the series of coins reading *Willelmus*, Hawkins No. 284, hitherto attributed to William, the son of Stephen, he illustrated two varieties of the type, on which, fortunately, the name was extended. One of these bore the addition of *de Moi* and the other read *Will. dn. Du. O.*, and there was, therefore, no difficulty in assigning them to William de Moion, Lord of Dunster and Okehampton, subsequently created by Matilda Earl of Somerset and Dorset. William de Moion refused to acknowledge Stephen's title to the crown, and although the latter, in 1139, advanced against him in person, he failed to quell the insurrection, for William's castle of Dunster was impregnable. As, therefore, De Moion held Somerset and Dorset by right of the sword, and, until the coming of the Empress, acknowledged fealty to no one, he would hesitate to pay his troops with Stephen's money, and so preferred to coin in his own name, imitating, with the necessary omission of crown and sceptre, the types of Henry I. which still passed current.

Most admirable preservative work continues to be accomplished by the SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS. The Society held its thirty-first general meeting last June, when an able paper was read by Sir J. Stirling Maxwell, Bart. The annual report for the past twelve months gives a most interesting summary of the work accomplished during that period; upwards of 225 ancient buildings have been specially considered, and the advice proposed by the Council has for the most part been followed. It is through the action of the Society that the Kent County Council have been induced to rescind a proposal to demolish the old bridge of Aylesford across the Medway. Among the many cases in which the Society has done excellent recent work in the preservation of valuable old churches may be mentioned those of West Walton, Norfolk; Marton, Lincolnshire; Little Hampden, Bucks; and Bacton (tower), Herefordshire. With regard to the disastrous work done to the west front of Exeter Cathedral, a protesting report of this Society was signed by a sub-committee consisting of Sir W. B. Richmond and Messrs. Duleep Singh, Philip Norman, St. John Hope, Edward Prior, Detmar Blow, and William Weir. These gentlemen are all of good esteem as archæologists, practical architects, or students and artists in sculpture; and yet, forsooth, the Dean and Chapter were so ill-advised and so discourteous as to deliberately treat their report with "silent contempt."

During the sixty years of its existence the ROYAL ARCHÆOLOGICAL INSTITUTE has never held a more successful or better-attended annual session than that which took place at Durham during July last. The actual number of members attending, exclusive of visitors and temporary members, was over 130. The veteran Canon Greenwell, at eighty-seven, was in fine form, and spoke continuously for one and a quarter hours, holding the attention of his audience all the time. Mr. Bilson triumphantly converted two French opponents to his theory as to the origin of the rib vault. Sir Henry Howorth, the genial and marvellously well-informed President of the Institute, was at his best throughout the meetings. The remarkable success of this gathering is mainly due to the energy of the Rev. Dr. Gee, the Master of University College, Durham. Mr. Aymer Vallance raised a much-needed protest against the most grievous and irreparable treatment just meted out to the invaluable and unique ancient pulpitum of Hexham Minster. This protest has since been followed up by able letters in the *Times*.

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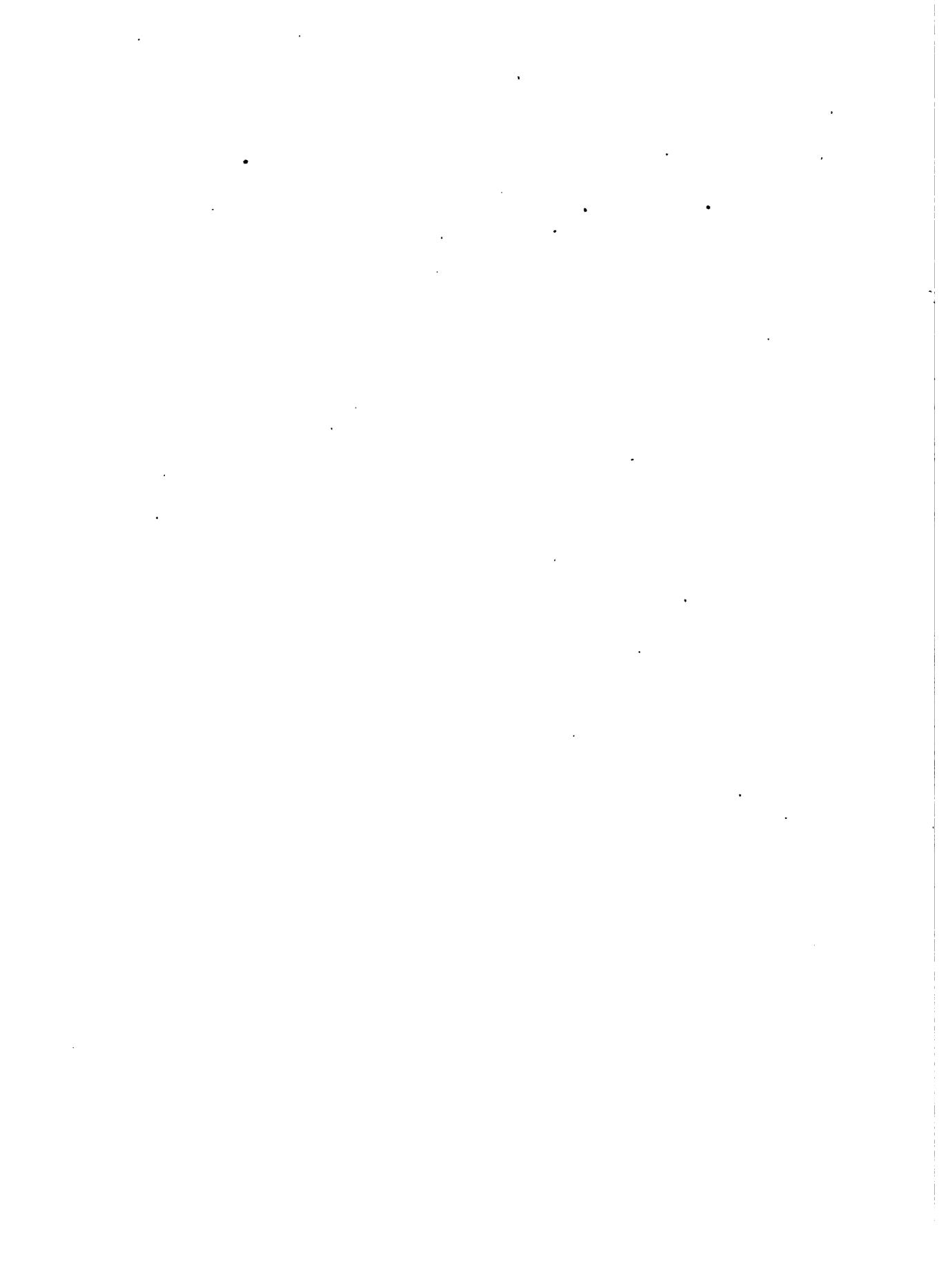
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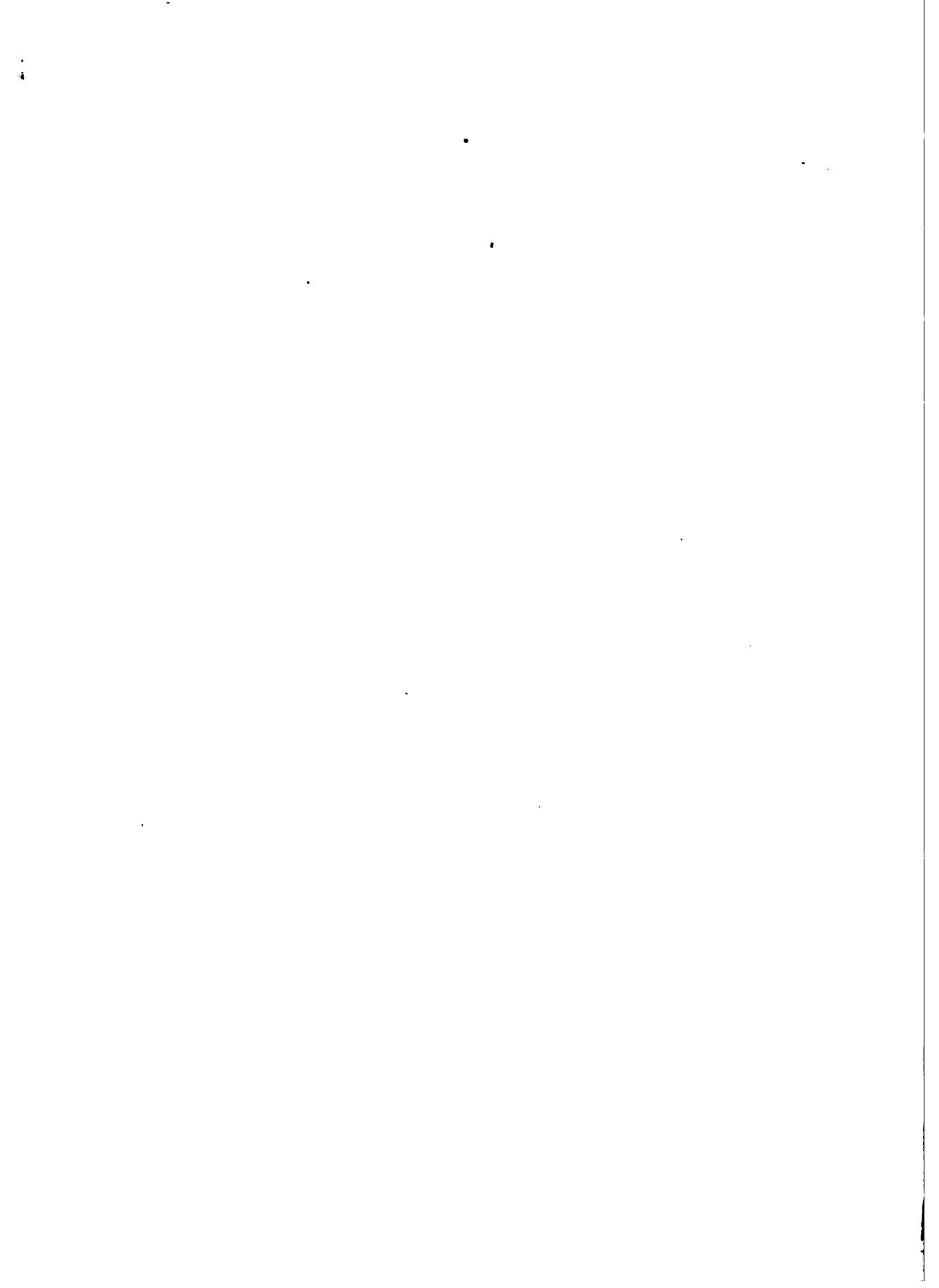
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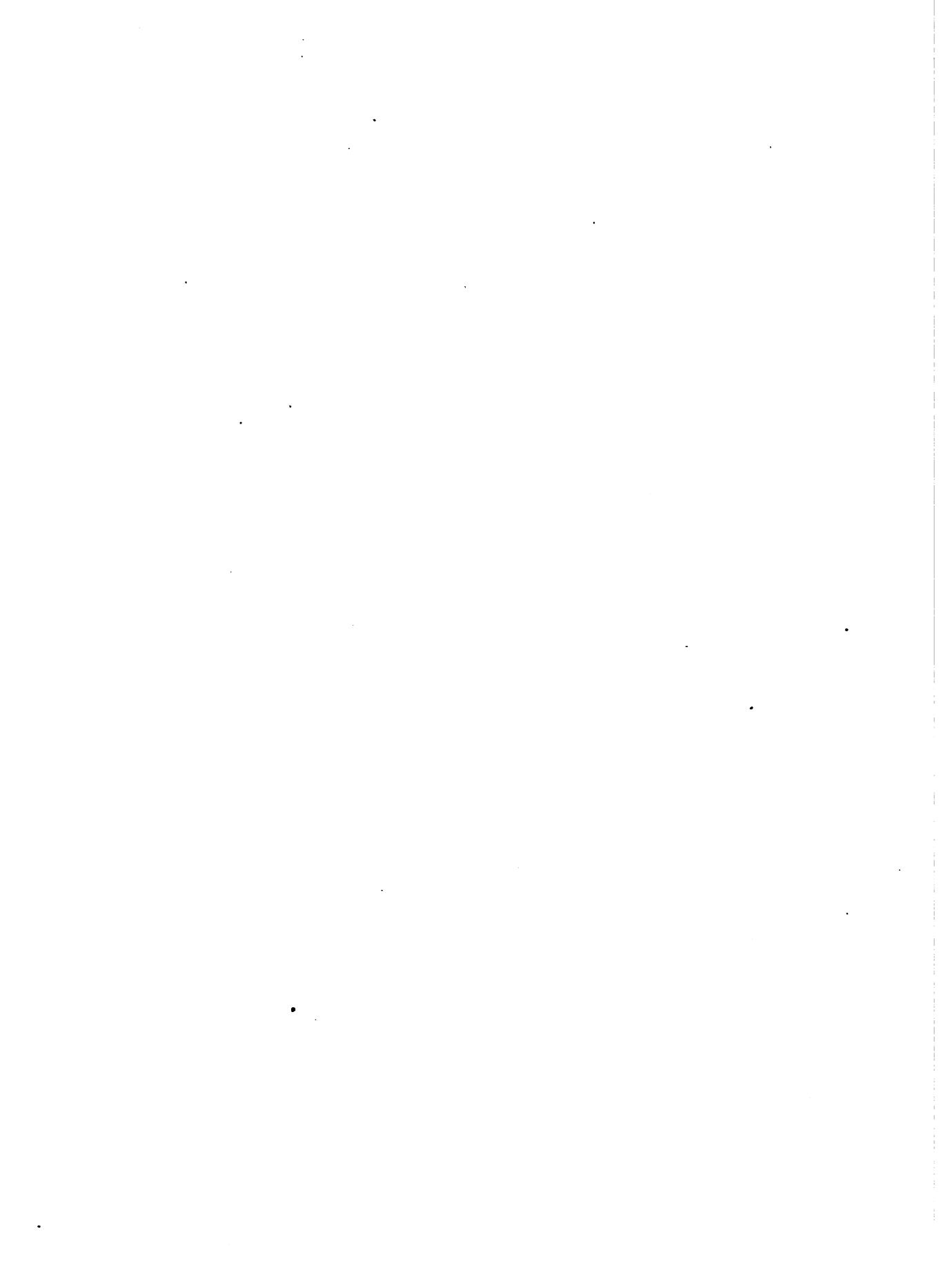
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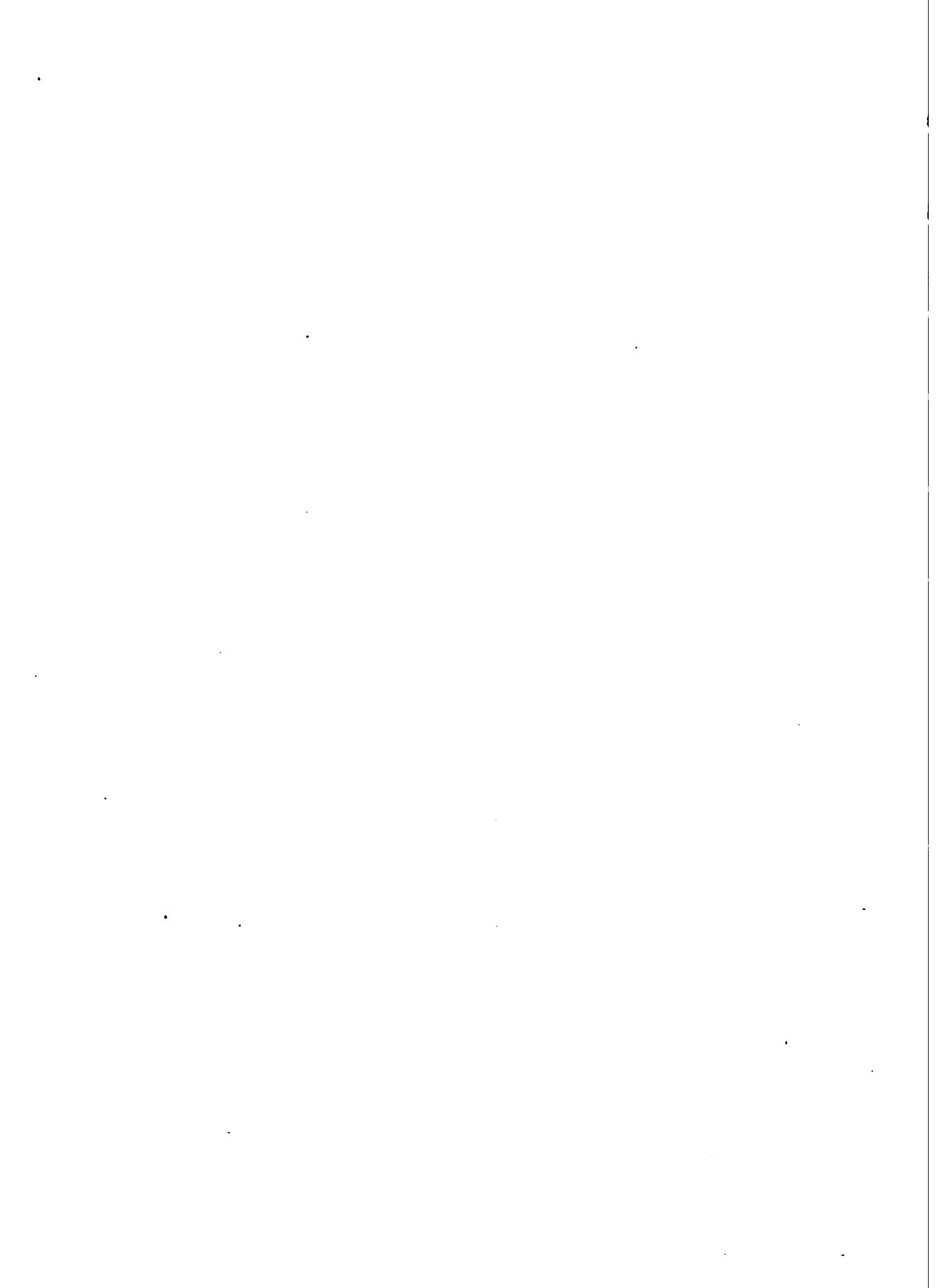
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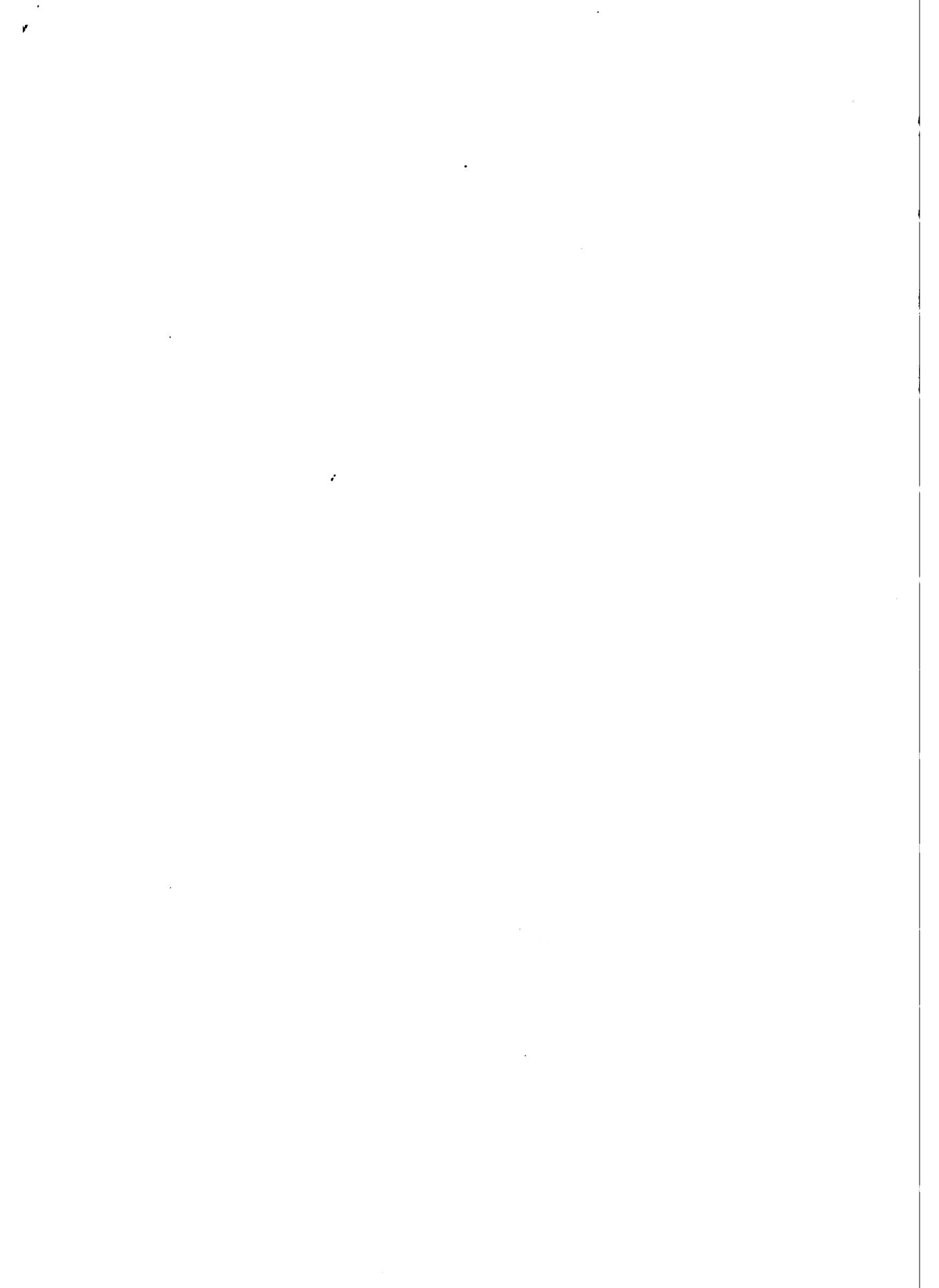
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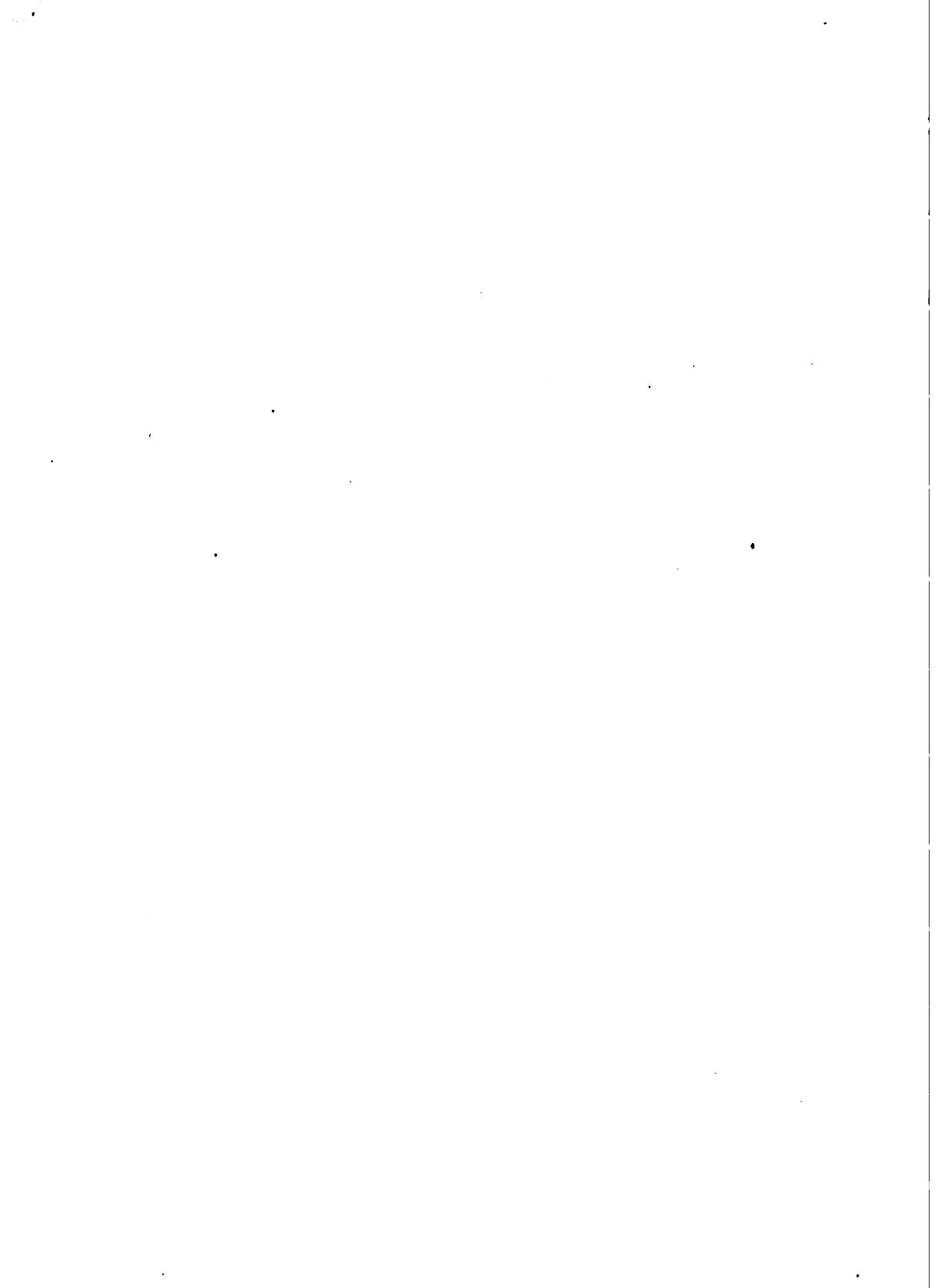
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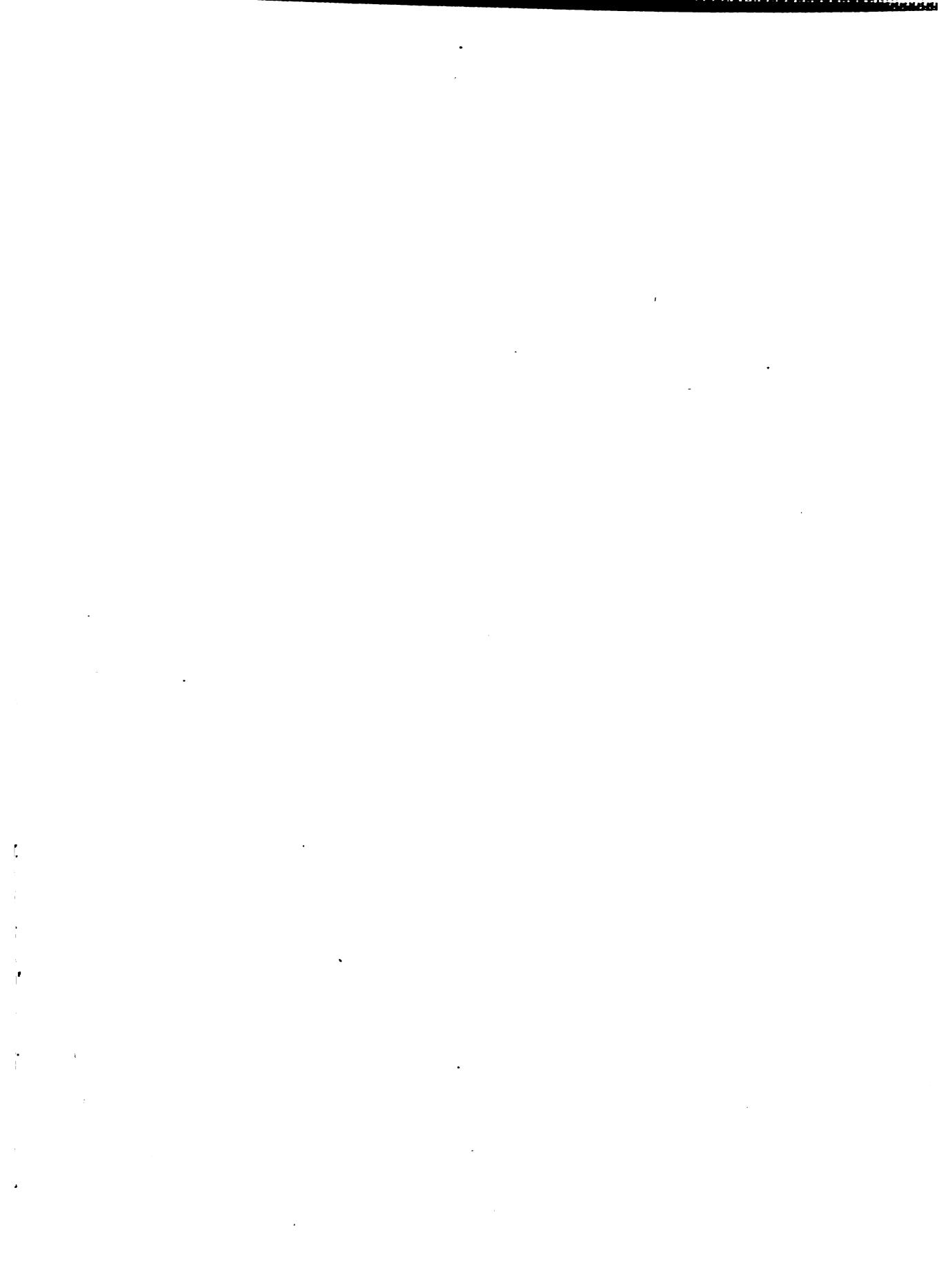
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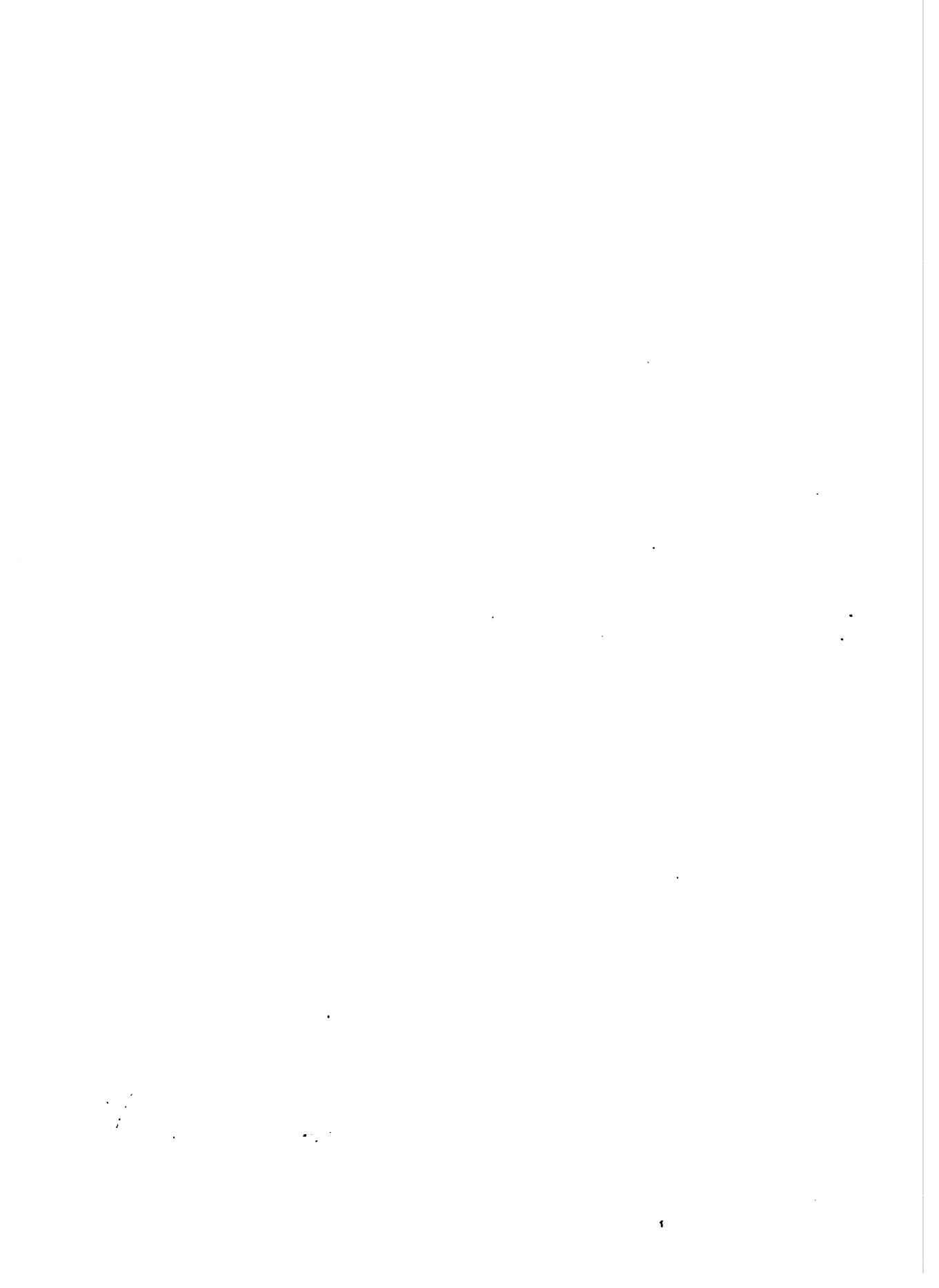
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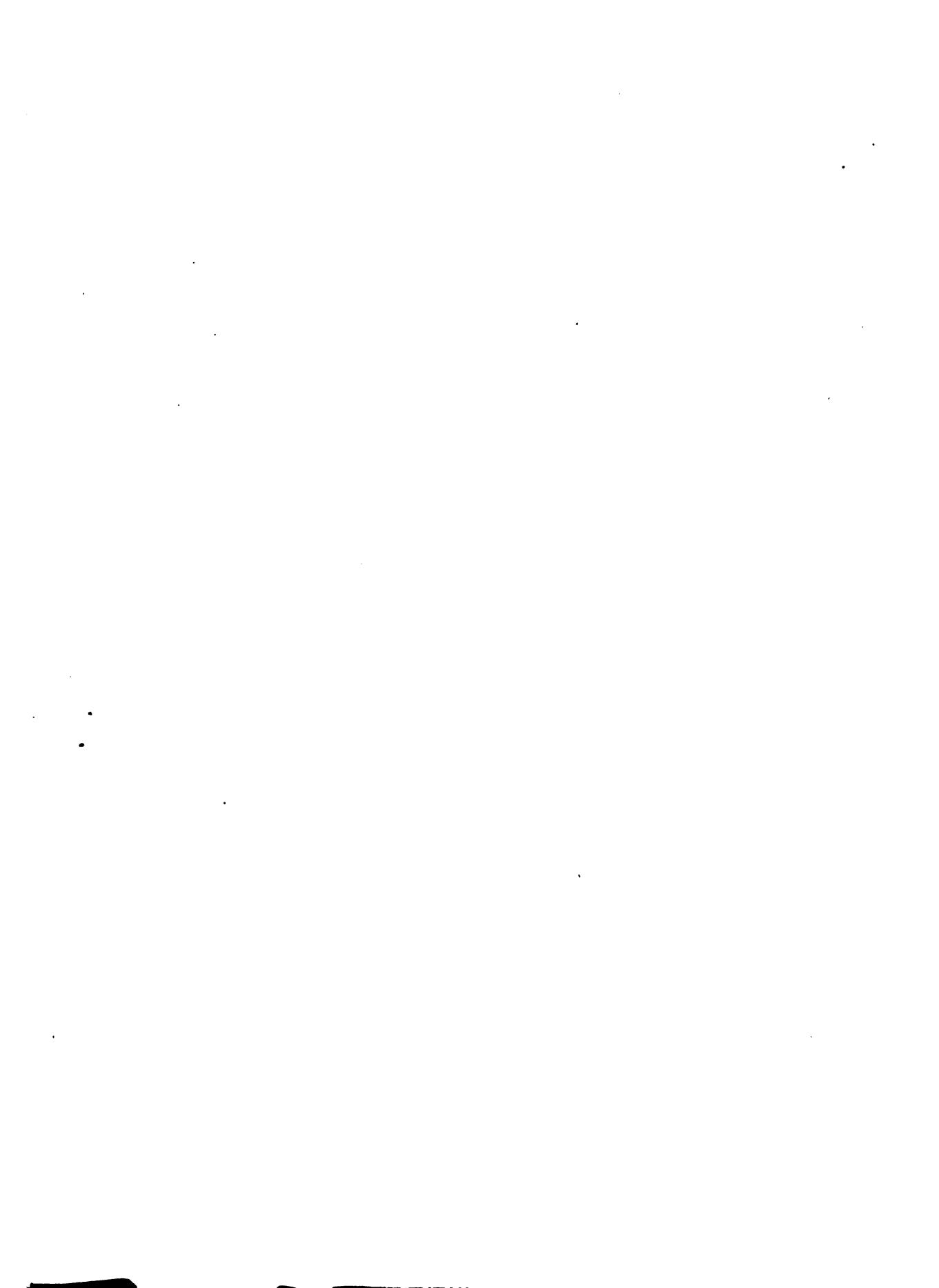


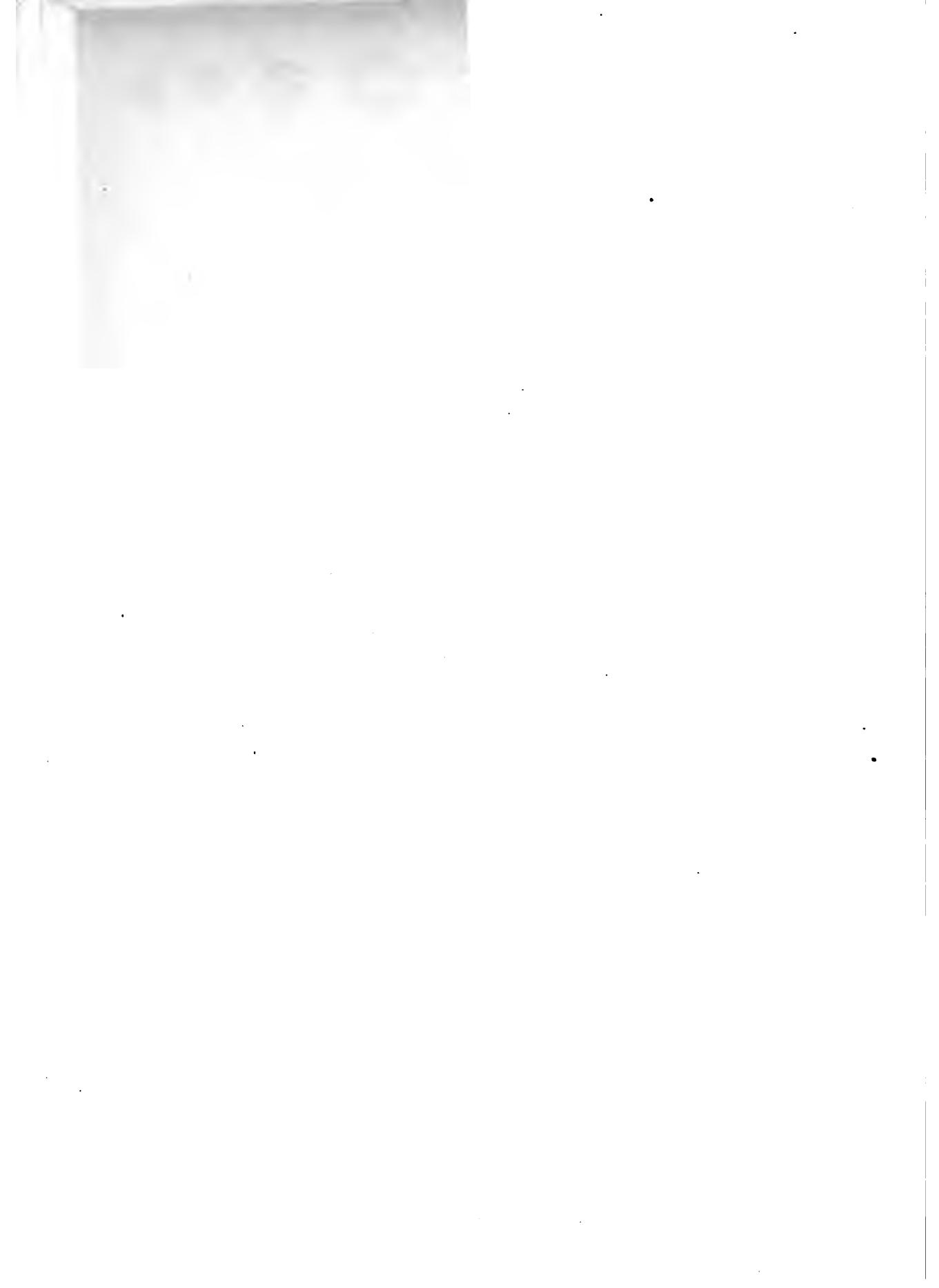












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